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DECEMBER, 1951

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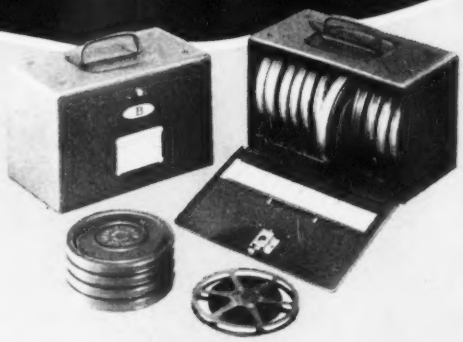

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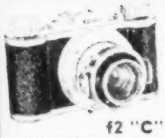

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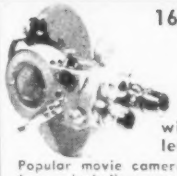

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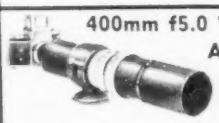

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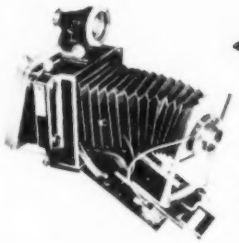

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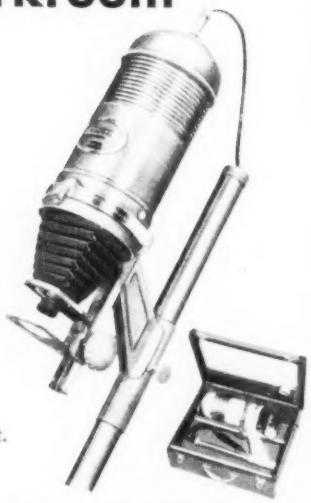

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12, 16, 24, 32 and 48 frames per second. Easy to use, perfect for summer use. Built-in eyelevel finder. Coated one-half inch f2.5 lens. Built-in lens shade. Single exposure device. Built-in exposure guide. **$99.50 Cash or $9.95 Down.**

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# letters to the editor

## Photography Fights Communism

Of course I know that publishers have a perfect right to include anything and everything within the pages of their books, but sometimes editors and publishers are bamboozled into printing stuff. . . . The outburst is in connection with that State Department "plug." In the first place it holds no interest for either amateur or professional photographers. . . . In the second place, the story—and I use the word advisedly—belongs in a fiction book, since it is not reportorial in any sense of the word. It gives only one side of the story, and not even that. True, the State Department is spending millions of bucks . . . while accomplishing little. The photo division turned out reams of publicity on the "agrarian reformers," those kindly little people who have been killing so many American kids in Korea. . . . The State Department loudly and to a point of nausea attempts to perpetuate its own stupidity and waste through the medium of its own press, at public expense. Through its photo division, it shows other nations examples of the paternalism and state socialistic schemes of the nastiest political punk in the history of this country. . . . It shows public works projects, but not the projects of private enterprise, which is taxed to excess so that money can be wasted on bureaucratic schemes. Junk which is nothing but an out-and-out plug for a governmental bureau has no place in photographic magazine, and if you're going to publish such stuff, then you should hire a real reporter and show both sides of the subject, in the public interest. Photography *could* fight Communism, and probably a few cute cheesecake shots would do more good than all of the utter junk the State Department has released. The key to the whole thing is contained in this phrase from your article: ". . . symbolizing democracy on the community level." There is something right out of Mr. Stalin's joke book. For the information of the guys who turned out that tripe: there is no community level in this country! There is no level of socialistic mediocrity. . . . Inform the boys, also, that the United States of America is *not* a democracy, regardless of the things which have happened since 1932. This country is a Republic, and God willing, always will be. . . . Let's stick to photography, without wandering into the sociological hinterlands. Like the man from Texas said, "There ain't nothin' the government bureaus mess with that an ignorant cowhand couldn't do better—and cheaper."

George Boardman
West Hollywood, Calif.

You have done a distinct public service in publishing the article, *Photography Fights Communism*, in your October issue. I am proud as an American to know my government is doing such an excellent job with its information services, and I am proud as a photographer to hear of the important place the camera has in the State Department's program. I only wish readers of the general magazines had a chance to see such a well-handled presentation of America's technique for winning friends and influencing people in foreign lands.

Donald G. Wickert
Allentown, Pa.

## Gag Greeting

I thought you might be interested in the Christmas card I made last year. It's a

SILENT NIGHT

and

PEACE ON EARTH!!!

Marge + Bil

photograph of my wife, and caused a lot of comment among our friends.

Bil Toman
Palatine, Ill.

• Our only observation: "!"—Ed.

## Photographing the Seamy Side

I am shocked at the implications of your editorial in the October issue, in which you print a photograph of a Washington slum with the Capitol in the background and show how this has apparently been used as the basis of an anti-American cartoon. You seem to be saying that, as photographers, we must overlook all unpleasant aspects of our own society for fear the Communists will take propaganda advantage of our pictures. Let me point out that photographs such as the one criticized have attracted the attention of legislators to the Washington area in question and will, one hopes, eventually lead to the cleaning up of these slums. . . . The way to prevent our slums from being used as Communist propaganda is to eliminate the slums, not to stop taking pictures of them.

Donald B. Hamilton
Annapolis, Md.

• You're so right, Mr. Hamilton! We certainly didn't want to suggest that photographers ought to avoid slums, delinquency, and disease. A man who makes a picture-story cannot be responsible for the use a propagandist may make of a single photograph from it, out of context. When a photographer tells his story fairly and fully, with neither undue emphasis nor omissions, he has done all that can be expected of him. But, by the same token, we feel, he ought not to portray only unsavory conditions with the implication that they are "typical."—Ed.


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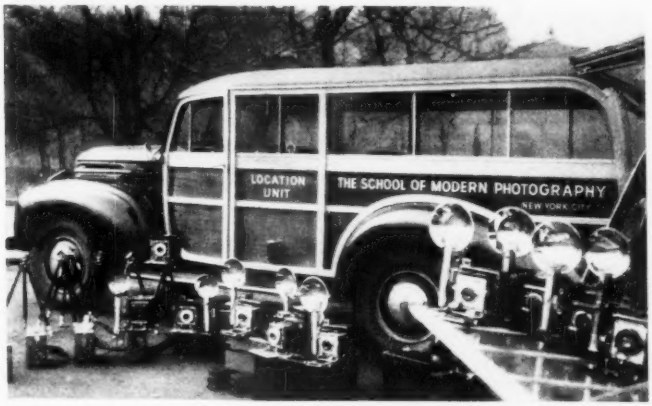
# SMP students shoot movie star Nancy Olsen

Nancy Olsen, Paramount's bright new star, poses all morning for SMP students on location assignments. Outdoor location work is a regular part of SMP's thorough training. Here students learn about lighting conditions, facial structure, posing the subject.




SMP goes outdoors! Outdoor Location shooting is just one of the big reasons why SMP turns out the greatest number of successful "pros." SMP's ready-for-action mobile unit brings you right to the scene, lets you put your knowledge to work. Complete equipment includes 14 cameras with tripods, electronic flash units and portable stroboscopic units.

Think fast! You can't control conditions as you can in a studio. Alertness is the essence of location shooting, and such assignments that develop student initiative are emphasized in SMP's all-inclusive training program.

Men and women of every age, from every part of the globe, come to SMP to make use of our superb facilities—the finest anywhere. And SMP instructors are recognized experts in one or more fields of photography—well qualified to develop your individual talent!

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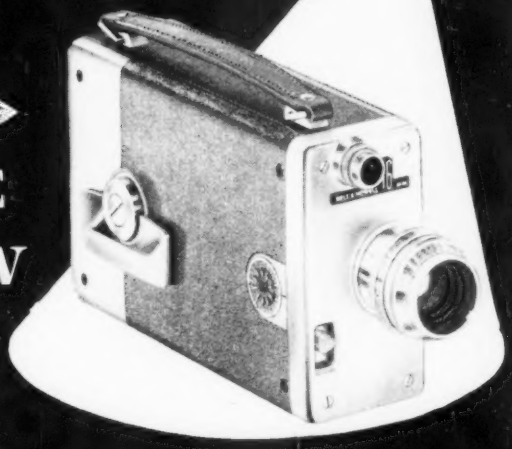
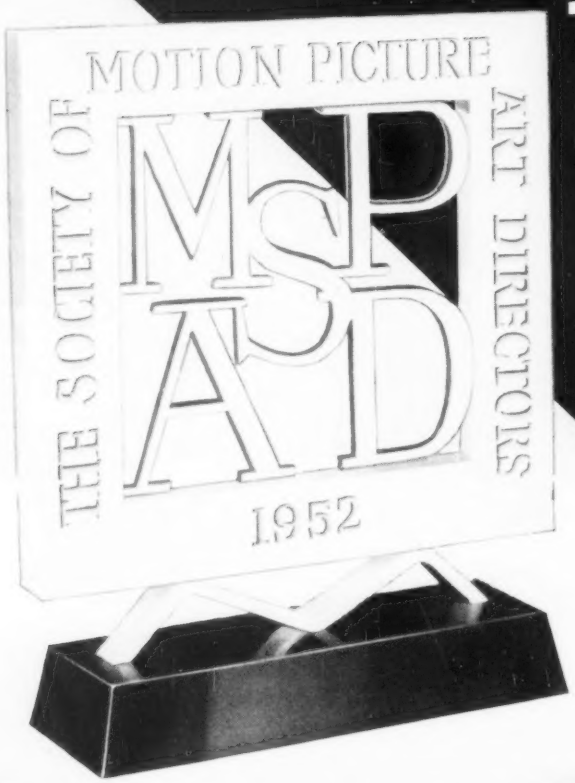


THE NEW 16 MM

# Bell & Howell "200"

winner of the Society of Motion Picture Art Directors Award




With 1" f/2.5 lens, $189.95

Turret model with 1" f/2.5 lens, $234.95

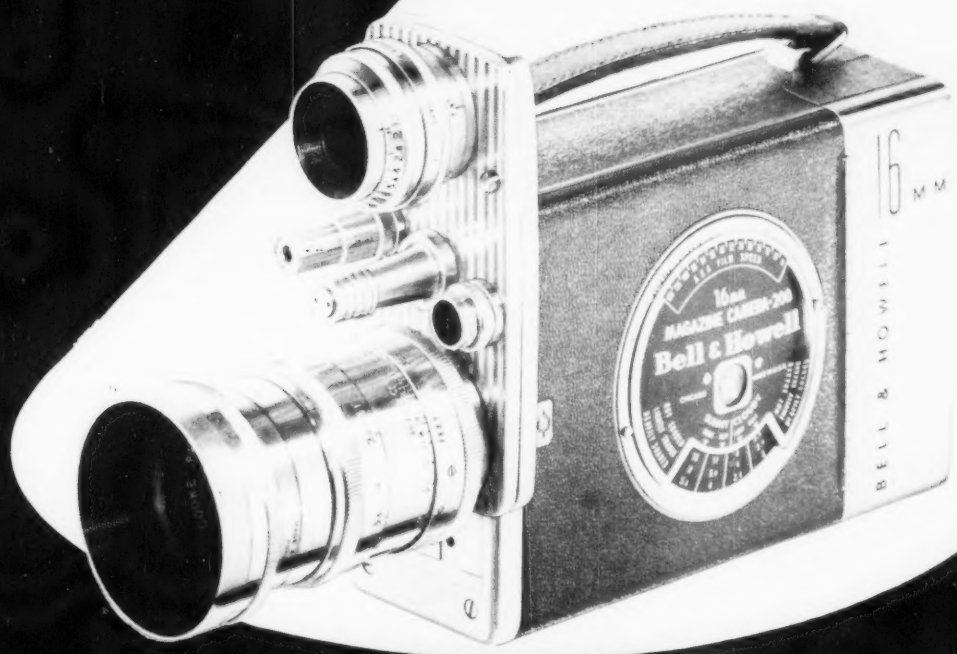
**Guarantee:* During life of the product, any defect in workmanship or material will be remedied free (except transportation).

# OF THE NEW "200"

The smartly styled "200" features a rich gray scuff-proof finish with satin chrome trim. It loads quickly with a magazine of 16mm film . . . has 5 precisely calibrated speeds (including true slow motion) . . . a film plane mark . . . full 12½-foot controlled film run . . . convenient ratchet winding . . . continuous run lock and single frame release . . . is equipped with a new, versatile, built-in exposure guide . . . finest 1" f/2.5 Filmocoted lens that can be quickly interchanged with other lenses . . . and a positive viewfinder. Like all Bell & Howell cameras, the new "200" is guaranteed for life.

## *CAMERAS!*

***. . . and what cameras!*** Here, at last, is beauty of design in a movie camera . . . *equal* to the craftsmanship and operating performance represented by the Bell & Howell name! Examine the rich styling of this brand new Bell & Howell "200"—compare it with any other make *feature for feature.* You'll *know* that here is the camera of cameras in the 16mm field.




***The Swifturn turret model*** has all the features of the single lens "200" . . . plus the versatility of lens and matching positive viewfinder that rotate simultaneously and instantly.

## *ACTION!*

Now is the time to take action . . . to *see* this new "200" at your camera dealer's . . . to *choose* this award-winning camera for your very own . . . to *make* it the number one gift this Christmas for your favorite person. Remember, liberal terms and trade-in are offered by most dealers.

***You buy for life when you buy Bell & Howell!***

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# the press

## By A. J. Ezickson

Good timing, foresight, and a strong hunch all combined in the shooting of one of the great news pictures of the year—AP's picture of boxer George Flores reeling under the blow that later caused his death. Ray Howard was the photographer. He had been assigned by the Associated Press just to cover the knockdowns of the main event—the Graham-Gavilan championship fight—at Madison Square Garden in New York. Ray worked from the balcony stand. But Ray figured that the big fight would lack any knockdowns, so he sat up high during the preliminaries with his 4x5 camera with a small 12-inch lens that had been attached for synchronization with the lights attached over the ring. That was how he was set when Flores went up against Roger Donoghue in a prelim, and in a split second caught the blow delivered to Flores' jaw. It was put aside as a sort of test picture before the main go. Howard called to Matthew Zimmerman, another AP staffer who was assigned to cover the ringside, and told him he had made the K.O. of Flores. About five minutes later, Zimmerman contacted Ray and told him that Flores had been taken to the hospital and was unconscious. A messenger picked up Ray's negative immediately and rushed it back to the office. It became the Picture of the Week!

Wide World

**Prelude to Death** shows welterweight George Flores going down after being hit by Roger Donoghue. Blow later caused his death. Shot was made by AP's Ray Howard.

* * *

J. B. Woodson, Jr., of Urbana, Ill., practices what he teaches. Woodson, press photography instructor at the University of Illinois, shot pictures for the *Champaign-Urbana Courier* and also taught journalism students during the summer. Woodson also conducts a weekly 15-minute radio program, "Camera Comments" on WILL, the university's AM-FM station. He is director of the University of Illinois annual photo short course.

* * *

When Gene Smith, news photographer, was elected mayor of Raymondville, Tex., it seemed for a while that there wouldn't be any swearing-in picture of the new city officials for the local newspaper. Smith wasn't caught unprepared, though. The picture appeared. The lensman was the new mayor's son.

* * *

Bruce McLean, *Boston Daily Record* staff lensman, won't forget General MacArthur's visit to New England in a hurry. At Chicopee, Mass., he tried to worm his way through a solid mass of humanity for an "open" shot at the General, but was thrown for a 15-yard loss. In desperation he asked a vendor if he might use his popcorn push-cart for a shot over the crowd. "Sure," said the vendor, "go ahead, but please don't spilla de pop-a-corn." Bruce climbed aboard but his power of balance was not up to par. The cart tipped over. Bruce had a great fall and the corn came tumbling after. He paid the man for his popcorn and limped away in disgust.

* * *

Short takes: Owen Ballance is a new staff photographer for the *Raleigh* (N. C.) *News and Observer*. He has been free-lancing and once was photographer for the *Raleigh Times*. . . . Larry Grove is a new addition to the *Dallas* (Tex.) *Morning News* staff. He had resigned as reporter-photographer on the *Lawton* (Okla.) *Constitution*. . . . Dick Steinheimer, *Glendale* (Calif.) *News-Press* photographer, has reported for duty with the Navy at San Diego. He will be replaced at the *News-Press* by Robert Snowdy, formerly commercial photographer of Burbank, Calif. . . . Gordon Adkins has been named chief photographer of the *Wichita* (Kan.) *Eagle* to succeed John Dixon, who has taken employment in another field. . . . Dick Farrell, chief photographer for the *Los Angeles Daily News*, has gone on active duty as a major in the Signal Corps. . . . Edward Myer, former *St. Louis* (Mo.) *Star-Times* photographer, is now on the photographic staff of the *St. Louis Globe-Democrat*. . . . Allen Smith, for four years a photographer on the staff of the *Houston* (Tex.) *Post*, whose aerial picture of the Texas City explosion won the annual Associated Press photographic award, has joined the *Oxnard* (Calif.) *Press-Courier* as staff photographer.

Bill Newton, *Ottawa Citizen* staff photographer, was the associate photo editor in charge of still photography for the Canadian tour of Britain's Princess Elizabeth and the Duke of Edinburgh.

* * *

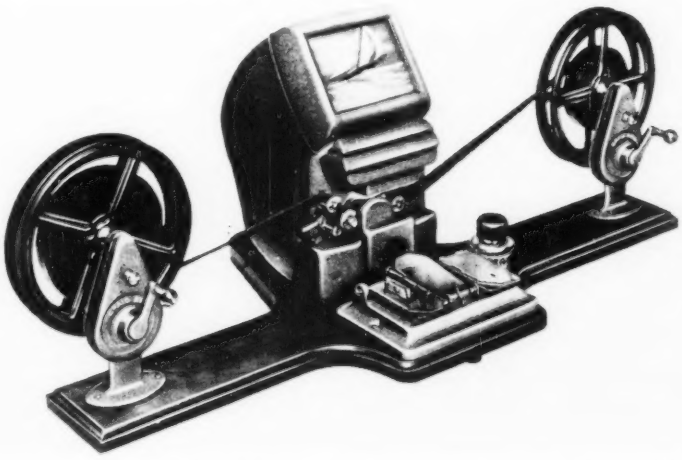
Thomas D. Stevens, formerly staff photographer of the *Hartford* (Conn.) *Courant*, has joined the photographic staff of the *Providence* (R. I.) *Journal-Bulletin*.

* * *

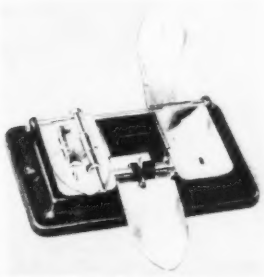
Roy Swan, *Minneapolis* (Minn.) *Star and Tribune* photographer for more than 15 years, has been named night chief photographer, having charge of the staff working for the *Morning Tribune*. Wayne Bell heads the daytime staff.—

# CRAIG MOVIE EDITING EQUIPMENT

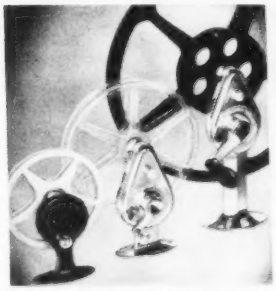
## The gift that helps home movie-makers win applause with their films



Editing is at its finest with a Craig Senior Editor Combination. Projecto-Editor screen is *extra large*, so that 2, 3 or even 4 people can gather around it and join in the fun of editing. Unique construction gives true feeling of motion — no matter how slowly it is operated. Fine 8-sided prism blends each frame smoothly and without annoying flicker. Brilliant illumination permits keeping room semi-dark; easier on the eyes — makes splicing easier. Scratch-proof construction — so that film always rides on rollers and sprockets — guards against accidental scratching. Complete with Projecto-Editor, Senior Rewinds, Senior Splicer, Safety Film Cement, Hardwood Base. Price, complete, $84.95. Models for 8 mm. or 16 mm.



**Craig Senior Splicer**—Built-in scraper eliminates wetting film. Just insert, cut, dry scrape, apply film cement and splice. Easiest, fastest and strongest method of splicing. Price, $17.50.



**Craig Geared Rewinds**—For smooth, easy operation. Entirely enclosed and dust-free. Capacities up to 2,000 feet. Price $6.35 to $15.85 per pair.

NO OTHER GIFT brings so much satisfaction to the home movie-maker as a Craig Projecto-Editor. With this marvelous equipment, it's easy to balance long shots with close-ups — cut out the not-so-good sections — and arrange jumbled-up scenes into smooth, story-telling sequences. And what a difference when you show home movies that have been properly edited! You get applause instead of yawns.

If the person who most wants a Craig Projecto-Editor for Christmas is you, pass the word around the family—or make it a family gift—or use your Christmas bonus to play Santa Claus to yourself.

You can buy Craig Movie Editing Equipment in complete combinations—or according to the units you need. If you have rewinds and a splicer, you can buy a Craig Projecto-Editor separately for $57.95. Movie editing equipment was first invented by Craig, and no other line has so many exclusive, advanced features. Ask your photo dealer for a demonstration. Make your selection early! Give your present movie films a "Hollywood touch" by editing them the easy Craig way.

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It's no idle claim—no secret to you who have shown an overwhelming preference for this fine 35mm camera.

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You have helped make this camera America's favorite for action and color.

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For over a period of years, Wollensak has been recognized as a leader in the production of fine lenses. Satisfied users and the use of these lenses by leading camera manufacturers points to their success. Wollensak's long experience and know how formulated The Raptar, one of the finest series of lenses available. It is the lens made today for tomorrow's requirements.

The excellence of the Raptar Lens is attributed to the following:

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3. Quality control and rigid inspections at intermediate steps, ending with final resolution and contrast tests.
4. Materials—Choice of highest quality materials is extremely important. For example, Wollensak's large stock pile of raw glass permits a wide selection and choice of the proper glass to meet the specific requirement as called for in the original lens design. Thus, there is no compromise with quality at Wollensak because of inadequate selection of materials.
5. Craftsmanship—Quality workmanship is accomplished by highly skilled craftsmen working to fine lens design. The result is a lens built as designed.
6. Tooling—Because Raptars are made to the most rigid tolerances unsurpassed in the optical field many special tools had to be designed and built.
7. Mounting—Precise, careful mounting of the lens elements in the lens barrels or shutters is as important as the fine qualities of the lens itself. If the mountings are not exact, the performance of the lens will be impaired or destroyed. Mountings for Raptar Lenses are made to the most exacting requirements and are controlled by very rigid standards and inspections.
8. Wocoting—This anti-reflection, hard coating effectively reduces internal light reflections and flare, greatly increases brilliance and detail. It's a basic process, but one that has been improved by Wollensak to insure an exceptional coating with long lasting qualities.
9. Testing—Before any product leaves our plant it under-goes a series of tests . . . must pass without compromise. Wollensak has designed many test instruments to check the quality of fabrication, step by step to the final accurate test on the precision optical bench and precision camera.

### Does A Costly Lens Mean Higher Quality?

Some photographers believe that price is the only factor to use in choosing a lens of exceptional quality. It is one criteria. However, it is a Wollensak policy to produce a lens of the highest quality at the lowest possible price to appeal to the greatest number of users. Wollensak has only one standard . . . the highest. That's why no Wollensak lens is engraved "Raptar," until it is tried, tested and proved to meet the highest standards of lens performance.

Since few people have the training or equipment to test lenses or accurately compare relative merits, your only alternative is to rely on the reputation and guarantee of the manufacturer.

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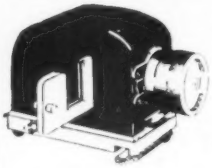

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**The most wanted camera** on Christmas lists all over America! It's the amazing Polaroid *Land* Camera that produces a beautifully clear, finished black and white print all ready for frame or album, within the very minute the picture is taken.

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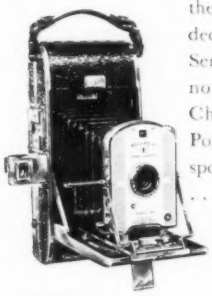

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the Exa gives you sparkling snapshots—even if you've never taken pictures before!

**NOW, YOU SEE WHAT YOU GET WITH THROUGH-THE-LENS VIEWING—in a popular price camera by makers of the Exakta**

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For portraiture, flowers, far-away subjects, the unique optical system of the Exa is the key to better 35-mm. photography. The same lens that forms the picture on the film conveys to your eye this very same picture for your inspection—before you press the shutter. This feature, more than any other, counts in perfect picture taking. The Exa is proud to be a "one feature" camera.

You certainly want pictures that you will be proud to show, pictures that will be proof that you are a good photographer and that friends and others will praise. The smooth performance of the Exa will give you just those flawless black-and-white prints and brilliant natural color transparencies. See it at your dealer today!

EXA, f2.9 Ludwig Meritar Coated Lens $97.50*
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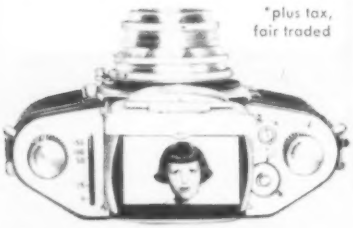

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# camera clubs by Whit Hillyer

### Titled Pictures—or Not?

Ever since my first days in a camera club, back in 1938 or thereabouts (hear those arteries crackle?) I've been aware of the Great Struggle between those who like and who dislike to title their prints and slides. Some of the brethren in our group said that a good picture definitely did not need a title—that if it was worth a hang it told its own story unaided. Others just as stoutly maintained that an intelligent title required a little brainwork to produce and enhanced the interest of the picture.

Our tight little band of metol-mashers waxed apoplectic during arguments pro and con, and darned if a majority didn't make the titling of a print mandatory. This understandably resulted in a rash of titles such as *Pro Forma* (one gent slapped this on every print he entered), *Etude*, *Study*, and so on. Extremists on the other side of the fence became a trifle maudlin with old chestnuts like *Nature's Blanket* (yep, snow!), *Lone Sentinel* (tree!), *End of the Road*, *Sail Ho!*, *Day's End*, and *Man's Best Friend*.

Characteristically, middle-of-the-roader that I am, I tossed in a title when I thought it helped a print, omitted any when I thought otherwise.

Comes now an editorial in *Fotomic Facts*, sprightly bulletin published by Buffalo's *Science Museum Camera Club*. The editor pleads for titles, purely on the basis of aiding the club statisticians. To quote: ". . . Records are kept of winners in our various print and slide contests, and it looks sort of dumb to have to list 'No Title' now and again . . ." He may have something, particularly where entries in competition are concerned. In evaluating and listing entries it's essential to identify the pictures in some way, largely to distinguish between the various prints submitted by one entrant. And it's boring to have to jot down something like "Thrumley's shot of boy and dog," or "Portrait—gal in checkered dress."

So, title 'em, at least for contest purposes, to help your print committee. Erase the titles later if you wish. I'll certainly admit that some pictures are best left untitled, but I've coped with the problem outlined, too.

Back to Buffalo again—the editor *does* ask his colleagues not to use *Study*. Amen!

### Pathology or Pictures?

Doctors and medical technicians are among some of our most accomplished photographers. Many of these people use their cameras for pleasure and in their work as well. But is it exactly cricket to bring pathological pictures into pictorial competition at camera club meetings?

This subject is raised by a listing of winners in the nature photography section of one club's summer print contest. Among the titles of winners was *Carcinoma of the Stomach*.

In several of POPULAR PHOTOGRAPHY's annual picture contests we've run across entries submitted by skilled medical photographers who felt that we—and people generally—would be interested in their excellent technical shots of such items as cancerous growths, diseased noses, and vermiform appendices in the process of being excised.

We're quick to recognize the inherent importance of such careful camera work—but has it a place in general competition?

What do *you* think?

### Michigan Movie Makers Convene, Elect Officers

*Bay City Movie Club* was host to the *Michigan Council of Amateur Movie Clubs* when that body held its annual convention. Attending the banquet which followed the business meeting were 125 delegates and members from communities in many parts of the state. Kobe Vander Molen of Kalamazoo is the new president. Publicity director and correspondent is R. E. Lorenzen, P. O Box 5, Niles, Mich.

### Baltimore Really Promotes Red Feather Print Contest

Commended to clubs everywhere is the thorough way in which *Baltimore* (Md.) *Camera Club* went about co-operating with its city's Community Chest and United Defense Fund this year. The group sponsored a city-wide Red Feather Photographic Contest, open to anyone over 16 years of age.

An outstanding feature of the club's promotion is an informative leaflet embodying rules, entry blank, list of judges, and listing of Baltimore's Community Chest agencies. The latter are named, their addresses are given, and the purpose and activity of each is described in a sentence or two. A prospective entrant needs no additional information in order to sally forth and shoot pictures for the competition. Your club might keep this idea in mind for next year.

### Regarding Assigned Subject

With the growing interest in assigned print subjects, there's some danger that those who do—or don't—like the idea will become alienated, depending upon which way the local club decides to play it. If there's controversy of this sort in your own outfit, don't risk losing several good members. Instead, follow the example of *Sierra Camera Club*, of Sacramento, Calif.

*Sierra's* board of directors sent a questionnaire to each member to ascertain the demand for assigned print subjects. As a result, it has been decided to have two assignments during the current club year. Something of this sort should prove a satisfactory arrangement for one and all, giving both factions a break.

### Staten Island Club Has Impressive Facilities

A large darkroom, a film-loading room, and a well-stocked library are enjoyed by members of *Todt Hill Camera Club*, located at the Todt Hill Project on Staten Island, N. Y. A movie section also holds forth regularly. Much of the space and equipment is put up by the city, and

# BETTER *Christmas* MOVIES FOR YEARS TO COME...

## With a Matched Set of *Elgeet* LENSES

Whether it's the excitement of Christmas, or just a Saturday afternoon with the kids, you'll get the shots you've always hoped for with a matched set of Elgeet lenses.

With an Elgeet Wide Angle, you'll never have another jerky, "roller-coaster" panoram. Everything will be in the picture—the Christmas tree, presents, family—just the way your eyes see it. And there's plenty of speed for indoor movies under the poorest lighting conditions.

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The flexibility and change of pace a matched set of Elgeet lenses will give your movies mean pleasure for years to come. Their exceptionally fine quality, full color correction and hard coating assure professional results every time. Your dealer has models to fit your camera and budget. See him today!

Send for your free copy of this guide to better pictures, "Exciting Movies With Elgeet Lenses."

### Here Are A Few Of Elgeet's Complete Line Of Movie Lenses

7mm. f:2.5 wide angle lens. An ultra-fast true wide angle lens for 8MM. cameras. List price, $44.50.

38mm. f:3.5 fixed focus Cine-Tel telephoto lens, provides 3X magnification of 8MM. cameras. List price, $31.30.

13mm. f:1.5 wide angle lens. Shortest and fastest true wide angle lens for 16MM. cameras. List price, $97.45.

75mm. f:2.9 focusing Cine-Tel telephoto lens, providing 3X magnification for 16MM. cameras. List price, $69.55.

Prices subject to change without notice. Consult your dealer.

### THE PERFECT GIFT

Every Elgeet Lens is packed in a beautiful Jewel Box—the perfect setting for the perfect gift.

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anyone in the community is welcome to join. This group wants program ideas and material, and will welcome correspondence. Write to Jon Grondahl, 761 Manor road, Staten Island 14, N. Y.

## We Hear . . .

THAT A group of 35 camerists in Jackson, Mich., have organized the *Clark Camera Club*. Secretary is L. D. Underwood, whose home in Jackson is at 535 Fairyland Avenue.

*Baltimore Camera Club* has a great idea for keeping members informed as to what program takes place when. In the lower right corner of a recent club bulletin is what they term a "thimble schedule" of five 1951 meetings, one line per date, with brief description of program. Whole thing is ruled off to be clipped and carried in the wallet for ready reference. Outside dimensions: about 2¼ x 4 inches.

Chicago's *Lake Shore Camera Club* has launched an unusually newsy single-sheet bulletin. For a copy, write to Dr. Clem Coleman, club president, at 850 Lake Shore Drive, Chicago 11, Ill.

Through the co-operation of Eric Berndt, one of the pioneers in 16-mm motion pictures, one of the finest collections of historical movie equipment was enjoyed by guests and members at a recent meeting of *Los Angeles Cinema Club*. Among the units on display were 35, 32, 33, 17½, 16, 12, and 9-mm cameras and projectors, collected by Berndt in England, France, Germany, Italy and the United States. Set up on tripods ready for use were a 1906 Bioscope 35-mm camera and a 1910 Prestwich. Also on hand was the first home movie projector made by Thomas A. Edison in 1912. This machine used 22-mm film with three rows of pictures on it, and employed an arc lamp for illumination.

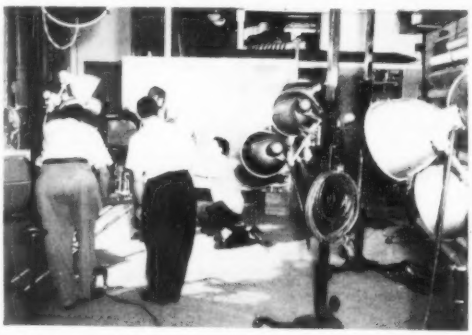
All the equipment in the collection has been put in perfect working order by Berndt, who has made new parts where they were needed. According to Dick Reed, *Los Angeles Cinema Club* president, the collector is in the market for ancient movie equipment in any condition. He can be addressed in care of the club, at the Wilshire Ebell Club, Los Angeles, Calif.

*Williamsport* (Pa.) *Camera Club's* second annual snapshot contest held in conjunction with the local *Sun-Gazette* scored a real triumph. Prexy Ken Stauffer and his gang are doing a fine public relations job for their club with this local stunt. Why not try something like it?

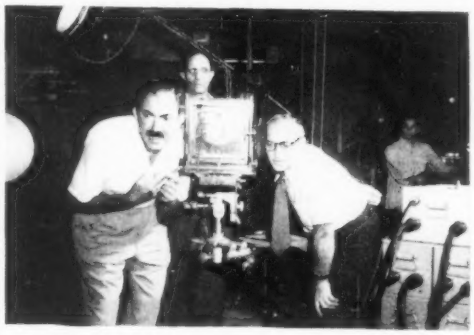
Wow! "Color print night." That's how technical you can get at *Photographic Group of Philadelphia*. Congratulations, boys.

The following is lifted in its entirety from a recent issue of a club council news letter, and it torments me: "Getting results in color? Then attend T. E. Johnson's lecture September 25." Can't decide whether that meeting was strictly for experts or whether the more inept color workers would have been helplessly lost, or what. Whatever the pitch was, the line certainly is an attention-getter. How about enlightening us, Stella Jenks? Did anybody show, and if so, who?—

Keppler's pictures usually start with a discussion . . . how to take the photo. In this case, it was decided to use a background fire photo. Other decisions necessary—the right model, the clothes, the props.

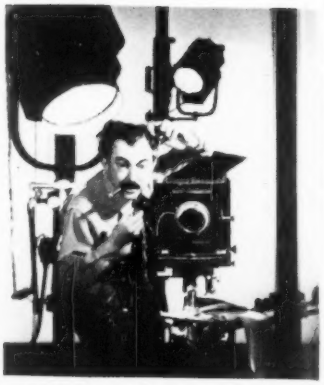


A blowup of the fire scene was mounted on celotex board, and placed in position. Then tests were made with stand-in models to determine correct lighting, exposure and the effect.



Shooting time! Models are ready and in position. Keppler checks all details, and directs for facial expressions. SHOOT!

Keppler and his staff in the printing room, carefully checking the finished print for perfection. *(Advertisement)*



Here's Victor Keppler, America's foremost Illustrative and Advertising photographer. Keppler has been awarded every known advertising photography award . . . and because of his sparkling dramatic photographs, his time is scheduled months in advance.

*planning and "know-how"*

*that go into a successful picture*

# *by* VICTOR KEPPLER

Courtesy of Liberty Mutual Insurance Co.

Here's the finished picture . . . used to illustrate an ad in national magazines. Good photographs make ads "live" . . . so important, when the advertising space alone may run over $20,000.

Victor Keppler was retained by an advertising agency acting for Liberty Mutual Insurance Co., to photograph a child evicted from her house by a fire. Here's how the shot was taken (see opposite page).

KEPPLER SAYS "LACK OF TRAINING RESTRICTS ABILITY"

"Your ability to recognize which technique to use," continues Keppler, "is the difference between success and failure. A good photographic school where you get a concentrated course, cuts down the period of apprenticeship. Successful photographers are always in training . . . and a school is the best way to start."

LEARN BY DOING AT N.Y.I.

New York Institute of Photography provides thorough and complete training in every important phase of photography. This famous school is directed by a distinguished faculty and provides only the most up-to-date, streamlined equipment.

LEARN BY HOME STUDY THROUGH N.Y.I.

If you cannot attend our Resident School, then develop your hidden talents through the N.Y.I. Home Study Course. It is planned to give you individual supervision, practical assignments . . . and the utmost in personalized down-to-earth instruction that is almost the equivalent of on-the-spot training.

N.Y.I., AMERICA'S TOP-RANKING SCHOOL, OFFERS:

THE FINEST EQUIPMENT—at your command in the most comfortable working space.

RECOGNIZED FACULTY—every instructor a top-ranking authority in his field.

LEARN-BY-DOING METHOD—you're working behind cameras from the first day you begin.

COMPREHENSIVE COURSES—covering Advertising • Fashion • Commercial • Portrait • News • Natural Color . . . with Still-Life, Glamorous Models.

SUCCESSFUL GRADUATES—some of the biggest and best names in every field of photography are high salaried employees, studio owners, globe-trotting free-lancers, movie directors, TV people, instructors, deans, photo-journalists . . . N.Y.I. graduates all!

*Success demands "know-how"*

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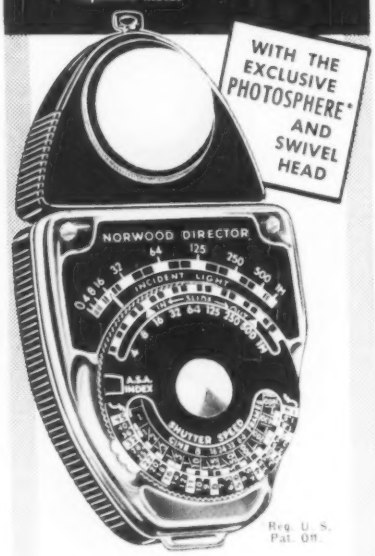
He specializes in

BLACK + WHITE

but BOTH swear by the

NORWOOD Director
Incident Light Exposure Meter




Reg. U. S. Pat. Off.

The NORWOOD DIRECTOR is the only true INCIDENT LIGHT exposure meter...it actually determines correct exposure, sets you on the proper course that means you get the picture you want when you want it... in black-and-white or color. Originally created for Hollywood lensmen, the Norwood Director is now the choice of tens of thousands of amateurs and professionals alike. Nothing compares with NORWOOD.

The NORWOOD DIRECTOR...complete with **Photosphere** for correct exposure, **Photodisk** for Contrast Control, and **Photogrid** for Measuring Brightness Range, $35.00, including tax. At your Dealer's, or write for FREE booklet, "Correct Exposure Determination."

"Standard of the Studios"

DIRECTOR PRODUCTS CORP.
570 FIFTH AVENUE
NEW YORK 19, N. Y.

# tools and techniques

By NORMAN C. LIPTON

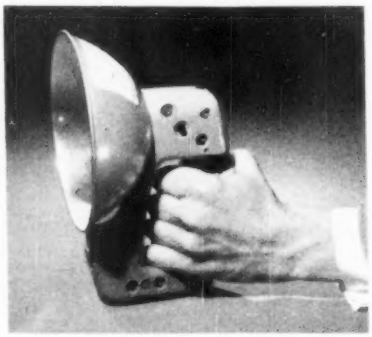
***A round-up of recent developments and significant trends***

**"3-in-1" Monostrob.** The second installment of the 1951 trade show of the Photographers' Association of America held in Milwaukee late last August featured a major innovation by Strobo Research of that city. This was a new multi-purpose version of SR's Monostrob which incorporates all of the elements of a stand-mounted electronic flash unit in a compact lamp-reflector-powerpack assembly. The original Monostrob which was introduced early in 1949 weighed 13 pounds, was $10\frac{3}{4}$ inches long and $8\frac{3}{4}$ inches in diameter and stored 90 watt-seconds of energy at 2500 volts. The new model is only 6 inches deep by 5 inches in diameter in its basic form, weighs but 5 pounds, and discharges 110 watt-seconds (at 900 volts) through the G-E FT-110 (U-shaped) flashtube. For out-of-the-studio portraiture, the new Monostrob can be fitted with a "Shorty Snoot" which incorporates a modelling light and a "Holophane Diffuser-Refractor," a light-distributing attachment made of heat-resistant glass. A full 16-inch studio reflector fitted with the same modelling-light and control accessories as the Snoot may be quickly substituted for the latter when bulk and weight are no problem. Additional light control is provided by accessory lunes which fold back into the shell of the large reflector. SR has reduced critical materials to a minimum in designing the unit and is awaiting its Controlled Materials Plan allotment before scheduling deliveries.

Other new products introduced at the Milwaukee show included: Kodak Medalist Paper, a new high-speed paper available in four grades and three surfaces—for commercial and pictorial printing; Kodak Ektalure Paper G a warm-toned paper twice as fast as Opal G—for portraiture; Revere's new long-playing Tape Recorder—plays for two hours on a 5-inch tape reel; Graphic all-metal Tripod, Graphic View II Camera with integral Ektalite Field Lens, and a new accessory wide-angle viewfinder for Graphic cameras; an automatic continuous projector by Projectograph Corp. of Oshkosh, Wis., which mounts 2 x 2-inch slides on readily interchangeable "Pic-Disks."

**"Ektalux"** is the name of Kodak's new system of B-C flash photography which was launched at the recent San Francisco convention of the Master Photo Dealers and Finishers Association. This represents Eastman's first all-out effort to cover the requirements of professionals and advanced amateurs for flexible flash equipment that can be used with every conceivable type and make of camera under the widest variety of conditions. Although Eastman has been offering fine electronic flash equipment for studio use since the early pre-WW II days, the company's recent efforts in the conventional flash field had been limited to keeping pace with growing demand for simple flashing units for internally synchronized Kodak cameras.

Heart of the new flash system is the Kodak Ektalux Flasholder. This compact unit has an unusual shape distinguished by its saw-handle grip. It mounts a readily detachable parabolic reflector, includes such features as separate sockets for midget and medium screw base lamps, a firing button for solenoid operation, and various input and outlet connections to permit utmost operat-



**Flasholder** contains B-C power supply.

ing flexibility. Within the Flasholder shell are two 150-microfarad electrolytic condensers (one for lamp firing and the other for solenoid operation), protective resistors, and space for two $22\frac{1}{2}$-volt miniature batteries or one battery and a dummy. (A single $22\frac{1}{2}$-volt battery is recommended for the synchronization of up to three lamps, two on extensions and the other in the Flasholder, while the full 45-volt supply handles as many as seven flash lamps on 120 feet of two-wire No. 22 cable). "Trimming" resistors in the housing automatically bridge the extension sockets of the Flasholder when extensions are not used, to protect flash-shutter contacts from arcing.

Major accessories for the Flasholder are: (1) the Kodak Ektalux Extension Unit which has input and output (series circuit) sockets, individual sockets for midget and medium screw base flash lamps, and 20 feet of extension wiring; (2) Kodak Ektalux Solenoid—an external "remote" shutter tripper designed to operate on the quick power-surge from the B-C circuit, and (3) Kodak Ektalux Synchro-Switch—a small synchronizing device that mounts on the shoulder of the Flasholder and permits non-flash solenoid-operated shutters to be accurately synchronized for Class F or Class M lamps. Among the smaller accessories are a variety of brackets for the Flasholder to permit its use with various cameras; connecting cords to attach dif-

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Movies for Pennies! Probably the last of our stock and your last chance for this outstanding value.

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**48 hour processing**

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CONTACT PRINTING PAPER

Single Weight Glossy

1 Gross Boxes—Fully Guaranteed

**SAVE MORE THAN 50%**

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| 1¾" x 2¼"—F-2 | 2 gr for $ .98 |
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## 8MM—16MM MOVIE FILM

**BUY 6—GET ONE FREE**

Movies for **PENNIES** per scene

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| 16mm x 100' | 50W | $3.00 | $17.95 |
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1 gross boxes Contrast #1-3-4 L W Semi-Matte Tropical Packing. Continuing our SPECTACULAR PRICE U.S. Surplus, Guaranteed.

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| 100' D L spool | $ 2.49 |
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Processing facilities are available, but NOT included with above film.

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Kodak Bromide, Glossy Single Weight. On a special plasticized back for rapid processing. An outstanding buy from U.S. Surplus.

**7" x 125'**

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**Makes 900 Postcards**

**$1.89 ea.**

**Special 3 roll assortment 1 roll each #1-2-3**

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20 Rolls One Contr. $35.00 (shpg wgt 100 lbs.)

**9⅜" x 200'**

**Contrast #1-2-3**

**Makes 240 8" x 10"**

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12 Rolls One Contr. $33.00 (shpg wgt 100 lbs)

**3⅜" x 200'**

**Contrast #1-2-3**

**Each makes 480 3" x 5"**

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Each box holds up to 200 slides. Beautifully made of fine wood, and Brand New! Priced at a fraction of original cost.

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Plus-X, Ultra Speed

100' Rolls **$1.50**

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| Daylight Loader | $5.75 |
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SPECIAL 35MM FILM OFFERS 36 Exposure Refills. Fine-grain Pan, 50 ASA. Fits all your own 35mm Kodak, Leica, Contax or Robot Cartridges.

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**36 Exposure Factory Spools**

Original Packing 24W-50W 100W

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**Guaranteed Fully Speed 50 W.**

**at LESS THAN 50c per can**

Frame-numbered stock tested and found perfect. Factory sealed 50' cans in cartons of 10 cans.

500 for **$4.95**

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| 1000' | $ 9.50 |
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(shpg wght 5 lbs per 500')

## 9x12cm CAMERA BODIES

**Double Extension Ground Glass Focusing**

One of our most popular items, we still have some available. Although used these are all perfect. **$14.95 ea.**

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| Film Pack Adapter | 4.95 |
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*Also available for 6x9cm

## SPECIAL OFFER

**For 9x12CM Camera Owners SAVE MONEY!**

A special offering brings you a reducing film pack adapter which fits your 9x12cm camera, permitting the use of 2¼x3¼ Filmpacks. It is regularly priced at $1.89 with 3 #520 Filmpacks which sell regularly for $1.54* each at a special price for the complete package.

FP Adapter with 3 #520 Packs **$4.25**

Addt'l FPacks 3 for $2.50

## 35MM FILM 27½' ROLLS

**Original Factory Pack Notched & Numbered for 36 exposures**

Fine Grain Panchromatic 50 Weston, full color sensitivity. Only a very fortunate purchase from U.S. Surplus could permit us to offer this tremendous value at so low a price!

3 cans 324 exposures **$1.25**

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## NEW LOW PRICE

**2¼ x 3¼ PRESS CAMERA**

All metal construction—accommodates lenses from 4" to 4½". Non-slip focusing knob. Hooded Ground Glass. $55.00 value.

**SPECIAL PRICE without lens $16.95**

**ACCESSORIES FOR 2¼x 3¼ PRESS CAMERA**

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| 4" F4.5 ctd Rapter, Synch Shutter | $29.95 |
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| Kalart Master Flash Synch | 27.75 |

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## 16MM MAGAZINES

**Save Money, Load your own**

Standard Empty 16mm magazines in perfect condition. Complete with instructions.

**75c ea.**

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## 16MM BULK FILM

**for Mag. Loading**

Super X Reversal, Intra-Red Negative supplied on 50' core.

**59c ea.**

12 for $6.50

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**4x5 • SUPER TECHNIKA • 5x7**

**WITH *MULTI-FOCUS* RANGEFINDER**

**Combines All The Advantages of Press, View and Candid Cameras . . . No Other Camera Like It Anywhere In The World!**

***Only the SUPER-TECHNIKA has these Features:***

**All Camera Movements** . . . Rising, falling, shifting, swinging, tilting FRONT. Swinging, tilting, revolving, interchangeable BACK.

**Exclusive Multi Focus Rangefinder** . . . One or a dozen lenses can be coupled simultaneously . . . only rangefinder of its kind . . . extra long optical base for added accuracy.

**Other Super Features** . . . triple extension bed . . . leather bellows . . . body shutter release . . . quick-change lens lock . . . drop bed . . . adjustable leather handle.

*Amateur Photographers use the Super Technika for both pleasure and profit!*

Press Photographers get better coverage of all news events!

*Pictorial Photographers obtain outstanding results because of composition control!*

Scientists value the unusual flexibility of the Linhof Super-Technika!

*Commercial Photographers solve the toughest assignments easily, in the studio or on location!*

Portrait Photographers broaden the scope of studio, group and candid work!

*Doctors find the Super-Technika effective for office or microscope!*

Criminologists count on the portability, readiness and critical definition!

*Ask for the Linhof Super-Technika at your Dealer's.*

Write to us for the free six-page brochure "The Superb Achievement in Camera Design".

**KLING** *Photo Supply Corp.*

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ferent solenoids to the Flasholder; a remote release cord; an extension-unit clamp, and an assortment of extension cords.

The Kodak Ektalux Flasholder with a Standard Bracket and a 15-inch connecting cord (bayonet type) is priced at $34.75; with a Press Bracket, including 3 feet of 2-post connecting cord, $39.95. Ektalux Extension Units with 20 feet of cord cost $14.50 each.

Almost as interesting as the new equipment itself is the preliminary report on battery-capacitor flash prepared by H. L. Malone and A. B. Fox of the Engineering Staff, Eastman Kodak Company, under the title: *Design Considerations in a Professional Quality Photoflash System.* This paper discusses the advantages of B-C flash over conventional battery systems and then goes into professional requirements and the manner in which the Ektalux system has been designed to meet them. This is the first new contribution on the subject since the last paper of W. H. Fritz of the National Carbon Company in August, 1948. It offers some new data on the roles of voltage and capacitance in the B-C circuit.

**New electroluminescent** Sylvania panelling, described and illustrated in *Life* magazine, June 18, 1951, was demonstrated at the September, 1951, meeting of the New York Section, Technical Division, PSA by Sylvania engineer R. B. Martenson. The unique material which emits soft "cool" light when alternating current is applied to it should be an ideal printing light source as well as an excellent illuminator for color-transparency viewing, apart from it many other household and industrial applications when it is commercially available "in about three years."

**Simplified Meters.** G-E's simple exposure meter for the Polaroid camera is the closest thing to an automatic brain since the pre-war Super Kodak 620 camera which had a photoelectric cell coupled to its diaphragm control mechanism. All you have to do is point the Polaroid meter cell at the subject and the meter needle tells you which of the eight Polaroid camera exposure settings is the correct one for the prevailing light conditions. This happy situation is made possible by the fact that the films used in the Polaroid camera are pegged at one speed, 100 ASA, while the exposure settings represent fixed shutter-speed and lens-opening combinations. These range from 1/8 second at *f*/11 to 1/60 second at *f*/45 in equal steps so that each numbered setting admits twice as much exposure light as the next higher number.

The new G-E Mascot Exposure Meter has apparently been designed to extend the simple operating principles of the Polaroid meter to general photography. The Mascot reads directly in f-numbers when its cell is pointed at the photographic object. Four different scales of f-numbers are built into the compact meter housing, corresponding to as many different film exposure indexes—5, 10, 16, and 50 ASA. A rotating disk on the face

(*Continued on page* 227)

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Drop us a card if the item you're after isn't listed. We'll answer promptly

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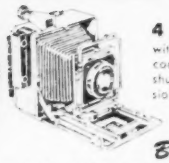
GREAT *Christmas* SALE

**SAVE UP TO 50%**
from Manufacturers list price



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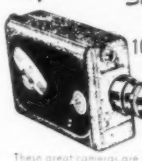
**4 x 5 BUSCH PRESSMAN**
with 135mm Schneider Xenar F4.7 coated lens in Flash compur rapid shutter, revolving back, double extension bellows . . . . . Reg. $157.50
**SALE $123.95**

*Brand New*
**2¼ x 3¼ BUSCH PRESSMAN MODEL C**
fitted with 105mm Schneider Xenar F4.5 coated lens in compur rapid Synchro shutter . . Reg. $141.00
**SALE $107.50**

*Christmas Special!*

*Save up to $105.45*



**Brand New 16mm BELL & HOWELL**
**Auto Load**
**Auto Master**
**MAGAZINE MOVIE CAMERAS**

These great cameras are guaranteed FOR LIFE against defects in materials or workmanship. Both have a host of features that make them outstanding in their field.

| AUTO LOAD | Turret AUTO MASTER |
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| • Magazine loading | • Film footage dial |
| • 5 operating speeds including S.L.O.W | • Single frame exposure control |
| • Positive viewfinder shows you what your lens sees | • Built-in exposure guide |
| | • 5 operating speeds including S.L.O.W |

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| AUTO LOAD, with 1" Super Comat F1.9 Focusing coated lens | $214.95 | $129.50 |
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**SENSATIONAL NEW**
**KENFLEX** Twin Lens Reflex Camera
$60 Value **only $37.50** Eveready case $8.00

See the picture you'll get before you take it. Has F3.5 viewing lens and F3.5 coated picture taking lens. Shutter speeds from 1/10th to 1/200th. Built-in flash, cocking shutter, body release, depth of field scale, magnifier, sturdy all-metal construction.

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**35mm BOLSEY OUTFIT**
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Includes: 35mm Bolsey B2 with coated F3.2 lens, coupled range finder, built-in flash. Plus: Eveready Deluxe case, Adapter ring, lens hood, 2 filters, telephoto lens. CAMERA less accessories . . . . . $73.50

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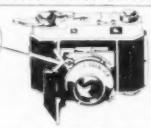
**35mm CAMERA OUTFIT**

Mfrs. List Price $99.00
**SALE PRICE $49.95**

Mercury II Camera
Eveready Case
Flash Gun
Batteries
Flash Bulbs

Precision built with fast F2.7 coated lens, focal plane shutter speeds to 1/1000th sec. Eight G. E. flash bulbs, flash gun with batteries.

**SENSATIONAL NEW 1951 MODEL**
**ONLY $168.50** postpaid



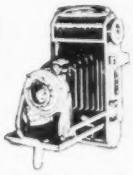
**KODAK AUTO RETINA IIA**
Full Synchro (X-M)

This is the model that is imported and guaranteed by Eastman Kodak. Sold with a certificate of import bearing camera serial number and statement that it has been legally imported and customs duty paid.

With rapid film advance that automatically sets shutter, plus synchronization at ALL SHUTTER SPEEDS.

- Schneider Xenon F2 coated lens
- Coupled rangefinder
- Compur rapid shutter with speeds to 1/500th, built-in flash
- Improved automatic film counter

*Save $24*
**2¼ x 3¼ ROAMER II ROLL FILM CAMERA**
Mfrs. list price $48.00
**SPECIAL $24**



- Built-in flash
- Body release
- Coated F4.5 lens
- Shutter speeds from 1/25 to 1/200th
- Uses standard 120 or 620 film

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| Flash cable | $1.95 |
| Flashgun | 7.30 |
| Sheath case | 4.50 |

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## KODAK CAMERA OUTFITS

Sent postpaid anywhere in continental U.S.A. or to any A.P.O. or F.P.O. address by regular mail.

**BROWNIE HAWKEYE FLASH OUTFIT $13.75 only**

Brownie Hawkeye Camera, takes 12 2¼ x 2¼ pictures in color or black and white on 620 film. Includes Kodalite Flash Holder with batteries, 8 Flash Lamps, 2 rolls V620 film, booklet and instruction manual. Packed in attractive carton.

**KODAK DUOFLEX FLASH OUTFIT $29.25 only**

Kodak Duoflex II Camera, with Kodet F8 lens, takes 12 2¼ x 2¼ pictures on 620 film in black and white or color. Includes Flash Holder with batteries, 8 Flash lamps, 2 rolls V620 film, booklet and manual.

**KODAK PONY CAMERA OUTFIT only $55.00**

Includes Kodak Pony 828 Camera with F4.5 coated lens, Field Case, Flash holder and batteries, 8 Flash Lamps, 1 roll color film, 1 roll black and white. Packed in handsome simulated leather covered box.

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| LEICA III C, Xenon F1.5 coated lens, L.N. | 340.00 | 195.00 |
| LEICA II C, coated Elmar F3.5 lens, L.N. | 189.00 | 109.50 |
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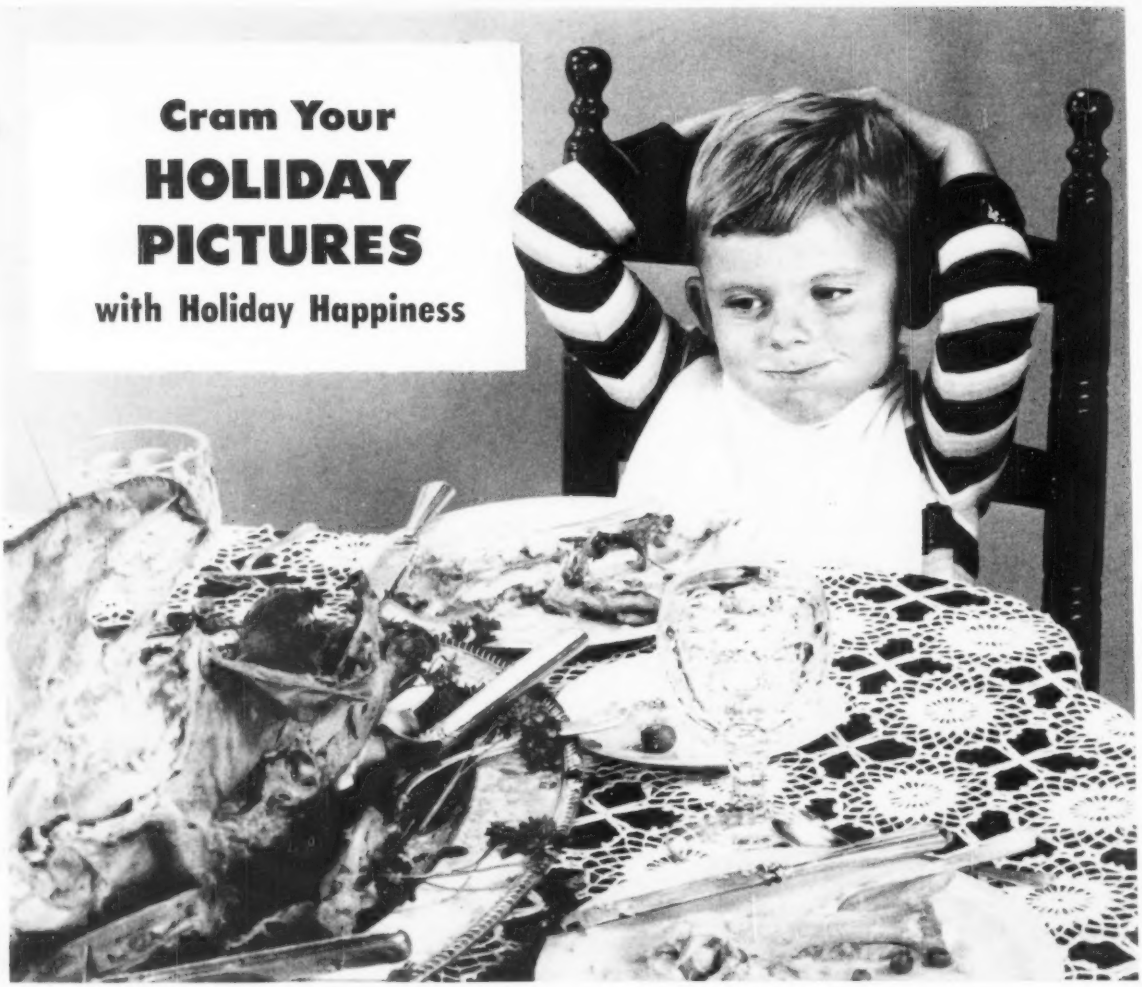


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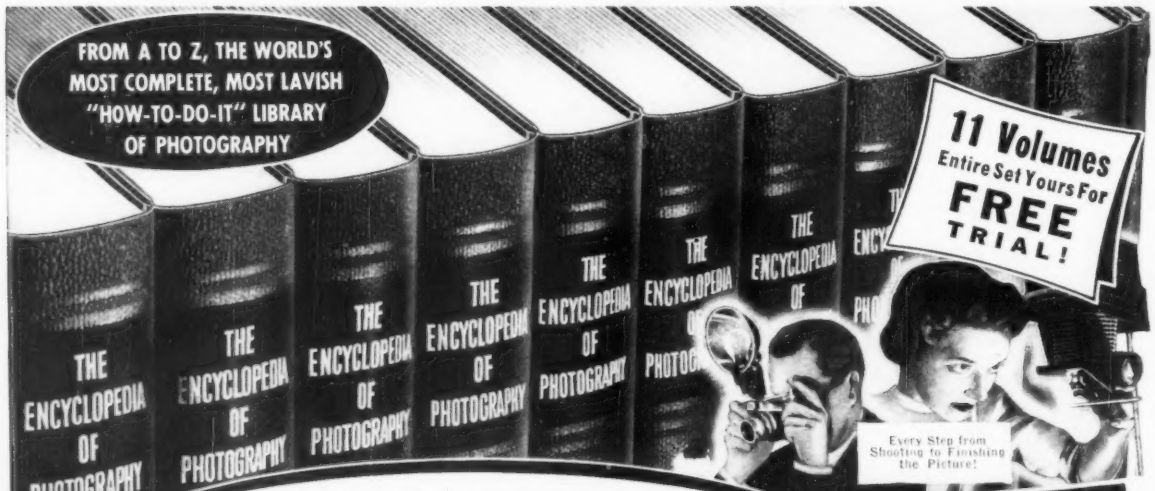


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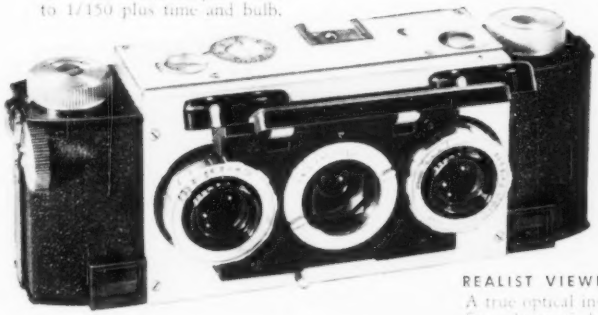

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# candid shots by the Editors

## Bouquets and Consolation

ONCE AGAIN we're happy to present our big contest issue including more than 100 prize-winning photographs in color and black-and-white from the 1951 POPULAR PHOTOGRAPHY International Picture Contest. You'll find a complete list of winners starting on page 127. To the winners—congratulations for a top-notch job. To the also-rans—keep trying; you'll hit the prize-money jackpot if you continue to improve your work. And to all 18,599 contestants—thanks again for your enthusiastic participation.

The globe-girdling response to the contest gave dramatic testimony to photography's universal appeal. Our offices became a stamp-collector's paradise during the blitz of contest mail; entries poured in from every part of the free world—and even from Hungary behind the Iron Curtain. Now and then we borrowed a translator to help us out, but our contest editor could cope with most of the letters, thanks to a smattering of French, Spanish, and Italian—and frequent references to Rand-McNally's *World Atlas*. As usual, all age groups were represented. The oldest competitor was 81; the youngest, nine. Yes, photography knows no limits of age or geography—and we've got the entry blanks to prove it!

### Quick, Henry, the Flit!

Special effects men working on Paramount's *When Worlds Collide* had a fly in their ointment during one shooting session. They were ready to begin filming a model rocket taking off from the miniature set shown on page 37. Just as cameras started to grind, a fly buzzed across the scene and settled down on the space ship, completely ruining the illusion of size. "Cut!" yelled director Rudy Mate. Grinning, he turned to the chief prop man. "If we must have flies in this scene, will you please make sure they're in scale?" he quipped.

### Developer Developments

We were intrigued by the introduction of Promicrol, the new 35-mm developer, to the British public this year. The manufacturer, May & Baker Ltd., of Dagenham, Essex, England, coyly stated that Promicrol was an ultra-finegrain developer that gave no significant decrease in rated film speed. Some British amateurs and pros who tried the stuff claimed it gave considerable *increase* in film speed, others merely confirmed the manufacturer's claims, while a few hair-splitters reported a variety of effects on different films. At this point, we were eager to see for ourselves just what the fuss was about, and accordingly wrote to Messrs. May & Baker for a supply of their product so we could test it with American films. After an interminable wait during which one package of six tins went astray in the mails, we received a phone call from Idlewild (New York International Airport) advising us that our airmail package had arrived. We couldn't have been more excited if the box had contained uranium. Scorning the service of customs brokers practiced in this sort of thing, we dispatched managing editor Norman Lipton to Idlewild where he feverishly cut through customs red tape and emerged with the precious developer.

**Bob Schwalberg** "blacked out" his Contax to make it less conspicuous for candid work.

After a brief huddle, we decided to turn over the Promicrol to a tight little circle of "available light" boys who have been making an international reputation for 35-mm photography under "impossible" lighting conditions—George Heyer, Ed Feingersh, Ray Schorr, and their very articulate Boswell, Bob Schwalberg. You'll find the intriguing results of their research in Schwalberg's story, *High Speed + Fine Grain*, on page 40.

### Beauty Treatment

Our December cover, you may have noticed, has a new look—we decided to give our logotype (the block of title type) a face lifting. The exclusive type face now spelling out POPULAR PHOTOGRAPHY is the work of Tommy Thompson, a top-flight typographical designer whose hand-drawn lettering adorns the covers of many other national magazines including *Colliers*, *Holiday*, and *Mademoiselle*.

### The Sky's No Limit

The gap between fantasy and fact is mighty slim these days. While we were preparing our story about trick effects used in Hollywood's latest batch of science-fiction films (see *Movie Wizards Create Unknown Worlds* by Favius Friedman, page 34), scientists in London for the International Congress of Astronauts were planning a three-year hop to Mars. Their talk of space ships zooming at 225,000 miles an hour and refueling on man-made "moons" between Earth and Mars sounded like the script for a Buck Rogers thriller. But the speakers—some of the world's brightest brains in rocket research and nuclear physics—were in dead earnest. Just how soon space travel will become a reality is somewhat doubtful, but you can be sure of one thing—photography will play an exciting and important role when that first rocket ship blasts off for Mars!—

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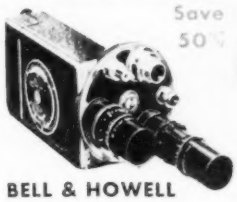

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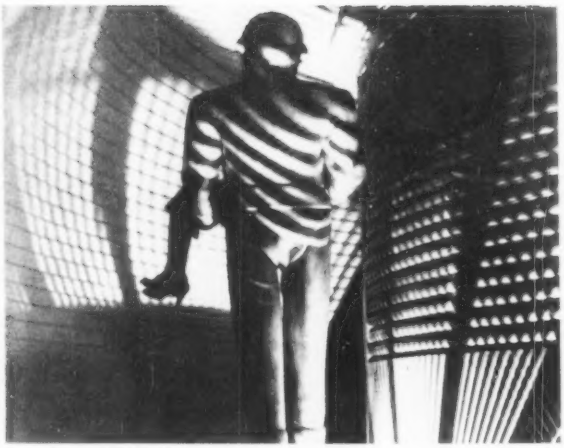
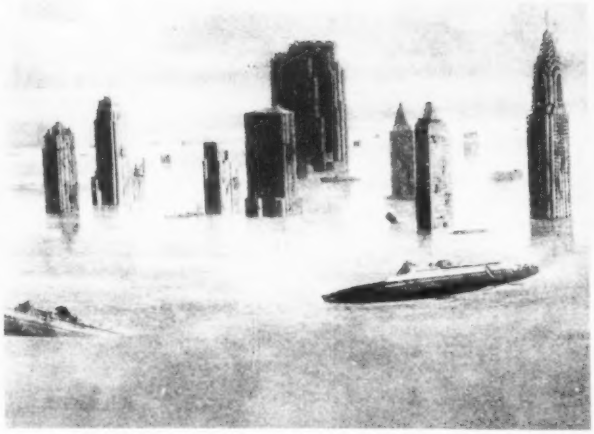
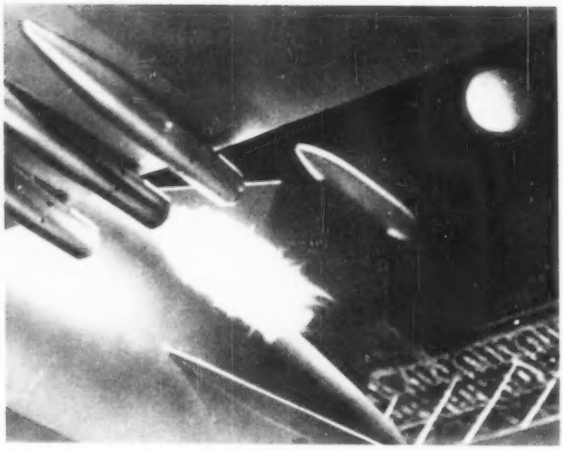
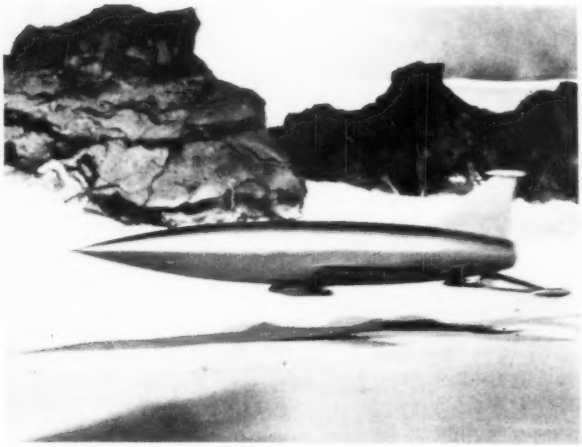




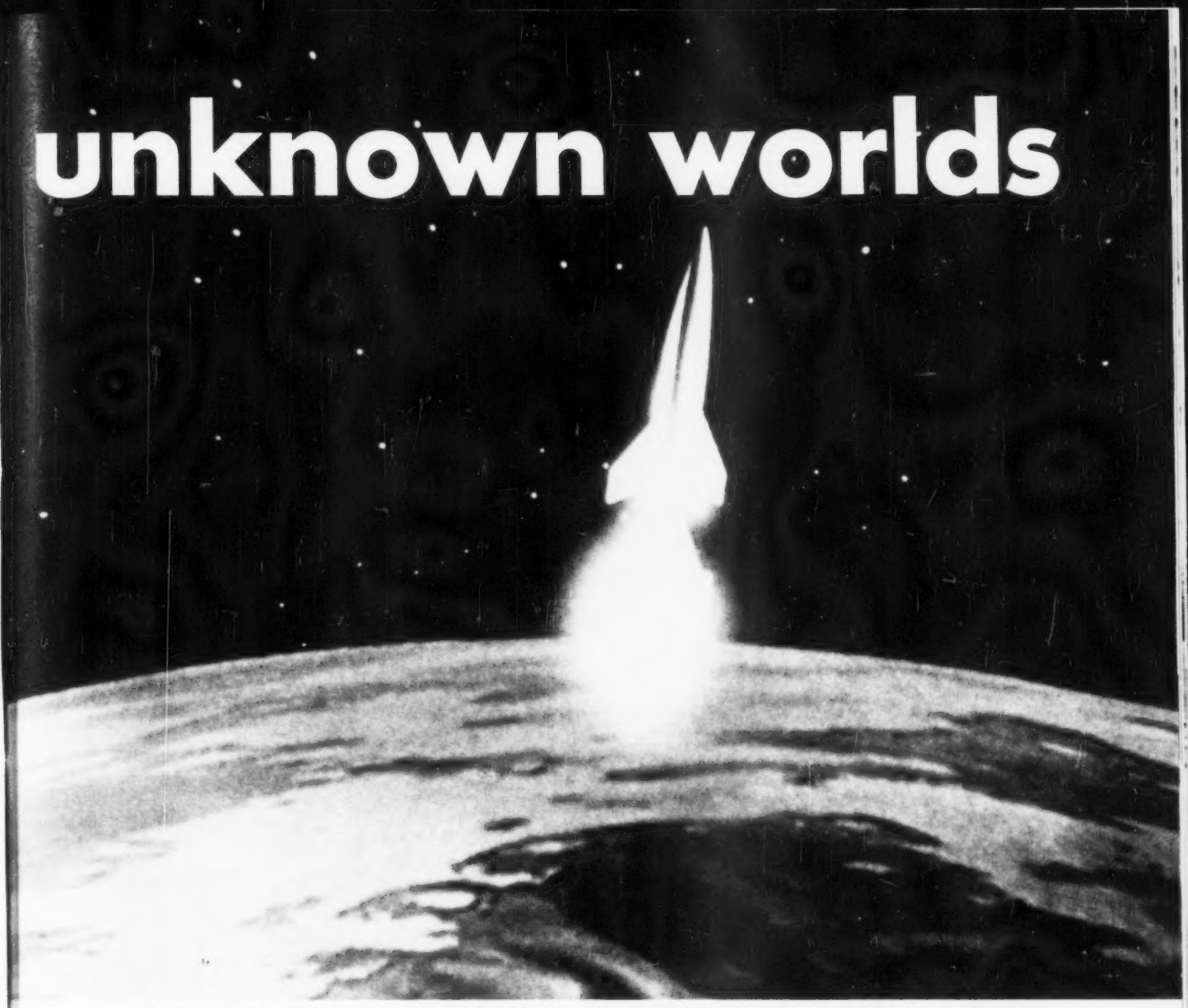
*they're all in a day's work to Hollywood "special effects" men*





*who put the thrills into today's crop of science fiction films*

# unknown worlds



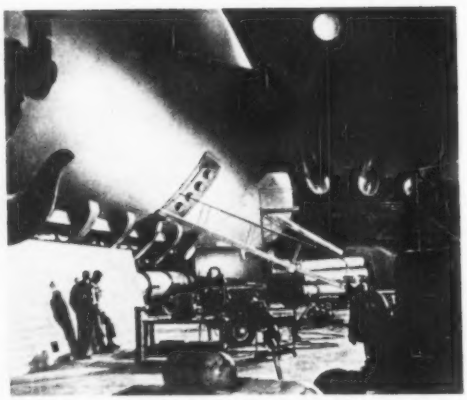
Space ship hurtles skyward on flight from doomed Earth to planet Zyra—a sample of the photographic illusions produced by scale models and camera trickery for Paramount's *When Worlds Collide*, one of several newly-released interplanetary epics.

SCIENCE FICTION—the literary child of modern times—has grown fabulously since atomic power mushroomed into a terrified world to make even Buck Rogers seem old-fashioned and tame. Long confined to the pages of pulp magazines and comic strips, the space sagas have spread out to infect radio, TV, and Hollywood, which this Fall is releasing a bumper crop of sensational science-fiction films for adult audiences. Perhaps this is the shot in the arm our movie-makers needed to recover from TV jitters and falling box-office receipts. At any rate, neighborhood cinemas now are atremble with the roar of rockets, the clanking of robots, and the crash of colliding planets in such radioactive thrillers as Paramount's *When Worlds Collide*, Twentieth Century-Fox's *The Day the Earth Stood Still*, and RKO's *3000 A.D.*

The real stars of these lavish interplanetary epics are the "special effects" men, little-publicized wizards of the camera who create the thrilling scenes so important to science-fiction films. Miracles are their stock in trade: they may be called upon to produce anything from a sizzling disintegrator ray to the destruction of New York by a 500-foot tidal wave. How do they do it? Come along for a behind-the-scenes view of the "Strictly No Visitors" sound stage at Paramount where producer George (Puppetoon) Pal is ready to signal the rocket take-off for *When Worlds Collide*.

In the story, astronomers discover two planets, Zyra and Bellus, hurtling towards Earth. Scientists desper-

*(Above) Mighty space ship and launching ramp—as it appears on screen. (Facing page; upper left and right) Special effects crew at work reveals true size of set; note accurately-scaled miniature machinery, train, bushes. (Middle left) Cameras are moved close, shot at 120 frames per second (slow motion) to create illusion of size. Take-off was filmed from variety of angles and distances. (Middle right) Overhead view shows how set was constructed above stage floor. (Lower left) Single spotlight on rocket gives effect of dawn lighting. (Lower right) The space ship, spouting flame, zooms along its ramp at 70 m.p.h. after gasoline-fed jets are ignited by remote control.*



**"Live" setting is skillfully combined with a background painting of rocket.**

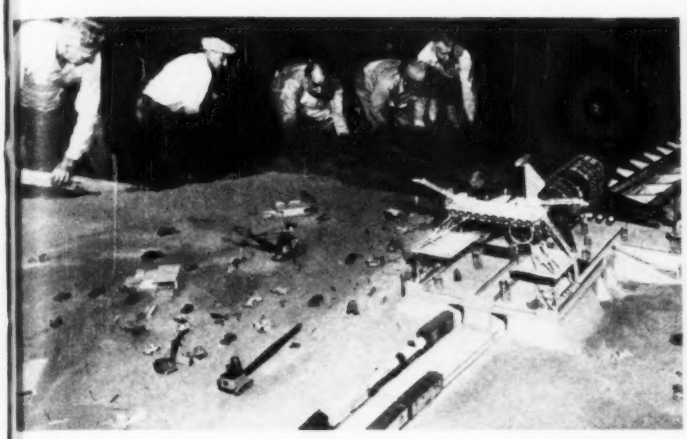
ately begin devising and constructing a mighty rocket that will fly a selected group of people plus a Noah's ark complement of animals to safety on Zyra before the planet Bellus collides with Earth. Despite huge tidal waves, earthquakes, fires, and other catastrophes caused by the planets' approach to our world, the rocket escapes. A large television screen is turned on in the space ship, and as the travelers watch, they see Bellus and Earth crash. The rocket and its passengers land safely on Zyra where the space pioneers begin their brave new world.

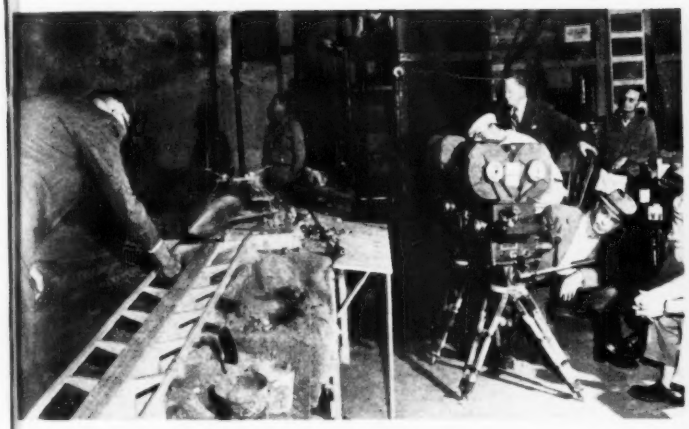
The rocket launching site, of course, is made in miniature: its 80-foot runway—looking something like a ski jump—is scaled one foot to a hundred and will appear more than a mile long in the film. Landscape experts have covered the mountainous launching site with tiny trees and boulders. If you'll measure the scale-model steam shovels, trucks, cranes, and other machinery scattered about the set you'll see they're even smaller than one of your cigarettes.

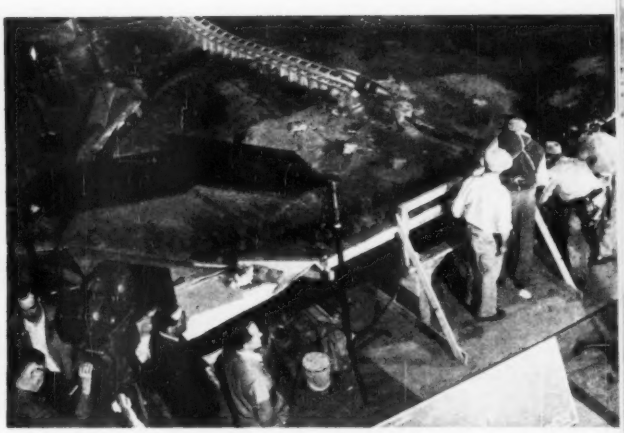
The rocket itself—a 400-foot colossus on the screen—is just four feet long by six inches wide, although it required eight weeks of planning and designing, took 150 man hours of labor to build, and cost $7,500. Inside are 50 feet of copper tubing carrying alcohol to its engines, sparkplugs operated by remote control, and solenoid valves which regulate the fuel flow to 15 jet outlets.

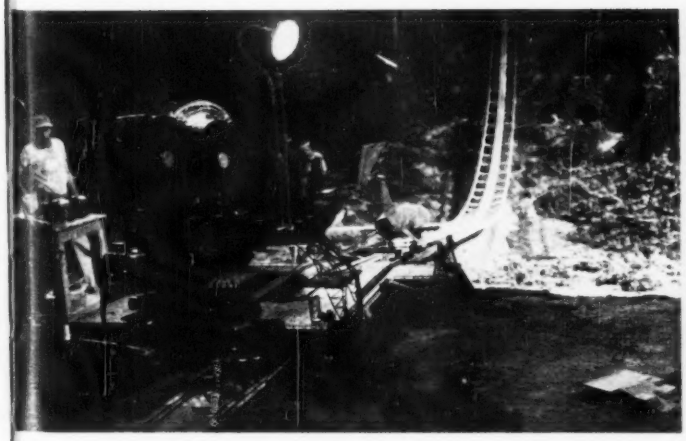
From the camera's eye the gleaming silver-sided space ship looks like a billion-dollar behemoth. The technicolor cameras are placed close to the model and adjusted to run at 120 frames per second (slow mo-

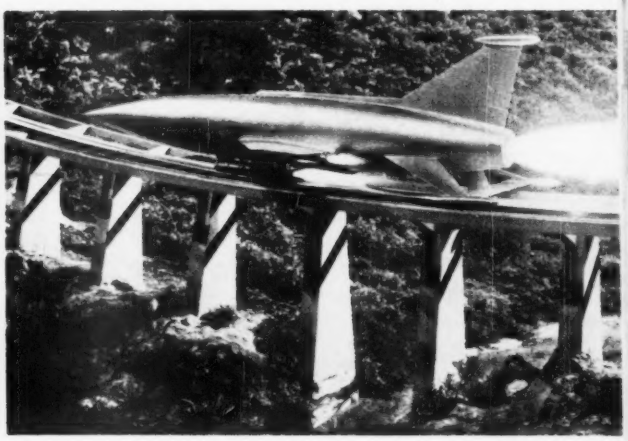
## Exclusive!—Behind the scenes of *When Worlds Collide*











# This happens to New York when Zyra approaches Earth

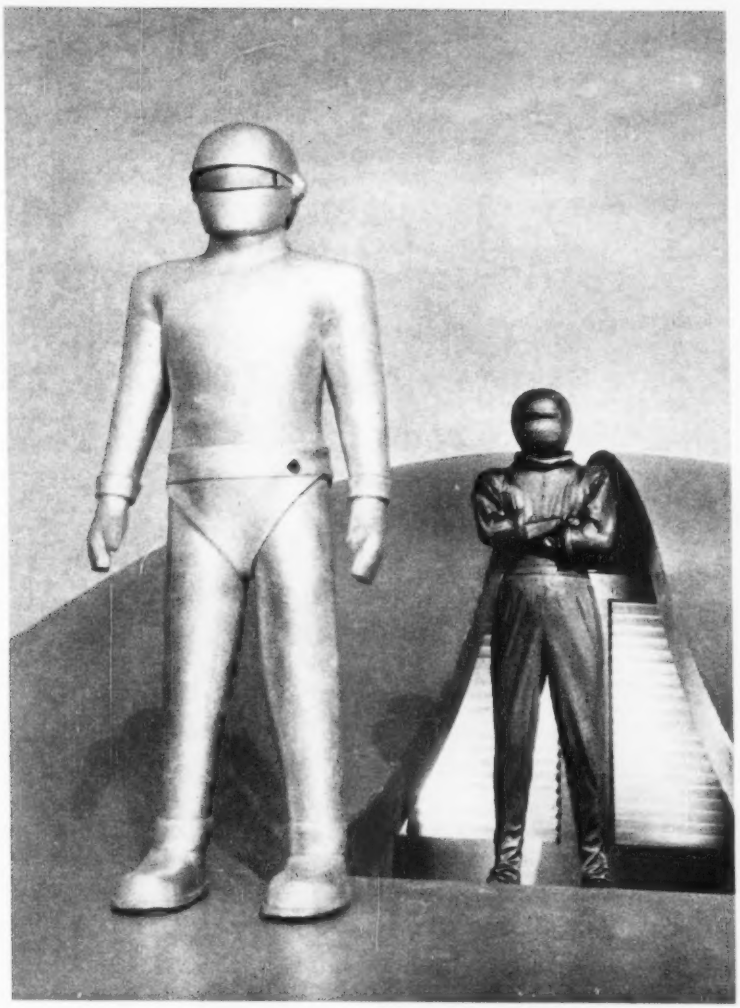
tion) instead of normal speed—to slow down the apparent speed of take-off and increase the illusion of size. Studio lights are adjusted to give the effect of early dawn. Five unseen piano wires are set to guide the rocket's flight. Off to one side is the rocket's "stand-in," a wooden mock-up used during the weeks of preliminary testing. Now it has been replaced by the "star," and the cameras are ready to grind.

A tense hush follows the command of "Action!" By remote control the wing jets are ignited along with booster engines to give additional thrust for take-off. Spurting fire, the rocket begins to move down the incline of the runway. At the bottom, just before the track climbs upward in a steep curve, the main rockets go into action with a blast of flames. The space ship leaps forward in a blur of speed, and sudden surprise marks the face of the special effects crew. The model has jumped its guide wires!

"It ain't gonna stop!" yells a prop man. At 70 miles an hour the miniature space ship crashes into the top of the sound stage. Everybody ducks as splinters fly and flame splashes down. The prop men groan in anguish—two months' work demolished.

Luckily, one wire held and saved the model from complete destruction. (*Continued on page* 135)

**These stills from *When Worlds Collide* show a horrifying disaster—a 450-foot tidal wave raging through New York's Herald Square. But don't panic—it's just another bit of camera trickery. Producer George Pal built a miniature replica of the Square from blocks of wood painted black so they wouldn't photograph. From one 100-gallon tank he released water slowly (middle); from a second he let the water come fast (bottom and below). Then scenes of the real Herald Square (above) were combined with flood film by a matte (masking) process. The buildings registered perfectly with masked-out areas of their counterparts.**



(Above) Visitors from outer space land on Earth in Twentieth Century-Fox's *The Day the Earth Stood Still.* (Below, left) A giant robot clumps down ramp from dummy "flying saucer." (Below, right) Special effects crew readies saucer for night sequence.

# a NEW developer

**Huge enlargements** are possible with film developed in British developer, Promicrol. Above, portions of 20x, 26x, and 36x blow-ups of 35-mm negatives; Kodak Plus-X film, reflector floods, ASA rating of 400.

# HIGH SPEED + FINE GRAIN

By BOB SCHWALBERG

**Promicrol developer is Britain's eye-opening answer to the overseas flashbulb shortage**

PHOTOGRAPHERS who rely heavily upon existing light for their livelihood are a breed apart. The press photographer can play poker on his night off. The commercial man may collect antiques, and fashion photographers have still other interests. But the men who shoot where the Weston meter reads .2 to 8, when it reads at all, have only one hobby: photographic technique.

No international armaments race ever was as feverish, or as long-lived, as our frantic search for faster lenses, faster films, faster developers, and *finer* grain. In fighting to free ourselves from the twin tyrannies of low emulsion speeds and extra lights we have made some curious studies.

We have tried prefogging the film, hypersensitizing with vapors of mercury and ammonia, latensifying, and over-developing in a hundred now-forgotten soups. We have tested every one of the over-advertised panaceas which guarantee the total elimination of grain combined with supersonic emulsion speed ratings. We have experimented with two-bath systems and delved into the formulas of Sease and Champlin. We have even played with one concoction that explodes if the unwary allow its temperature to rise above a certain point! And we've had to admit that not one of these systems can be relied upon. Those that give advanced film speeds produce grain like marbles; those that give reasonably fine grain either don't give any extra speed or, worse, lose a stop or two.

**Good results** under abysmal lighting conditions were made possible by use of Promicrol developer. These photographs (left, and above) were exposed by George Heyer at 1/100 sec at *f*/2, using Leica IIIc camera, 50-mm, *f*/1.5 Sonnar lens. The only illumination was furnished by a set of spots which constantly changed from one color to another, and which would not even produce a reading on a light meter. When inspected at 14 minutes (in Promicrol), negatives were hopelessly thin, but after another seven minutes under constant agitation, satisfactory results were obtained. These shots represent longest immersion during test, being 50 per cent over manufacturer's recommended maximum. However, at increase Promicrol gave good shadow detail without producing any unprintable highlights.

Until a few weeks ago when the editors of POPULAR PHOTOGRAPHY asked a number of the "I can take a picture anywhere" crowd to test the new British developer Promicrol, work under poor lighting conditions largely was restricted to three developers. Kodak D-23 and D-76 allowed us to shoot comfortably indoors at about ASA 160 to 200. D-76-F, which is straight D-76 with a ten-time increase in alkali content (either Borax or Kodalk), made good negatives possible at ASA 300 and up. As far as the grain with old "Panther Juice" was concerned, we always were able to fall back on the classic advice of Alfred Eisenstaedt.

"Don't worry," said the redoubtable Leica man who has been making available light pictures since the days when *f*/3.5 Elmar was considered a speed lens. "There's a trick to getting good quality out of the grainiest negative. Make small prints."

Six hours and four cartridges of 35-mm film after we received the first two 20 ounce tins of Promicrol, we knew that we had been handed a modern miracle by the photo-chemists of flashbulb-starved Britain. With normal handling Promicrol is as fine-grain as DK-20 and faster than D-76-F. It has completely altered the meaning of that most cherished euphemism of the 35-mm photographer, "unobjectionable grain."

The basic tenet of photography by existing light holds true with Promicrol. The exposure should always be the minimum compatible with adequate

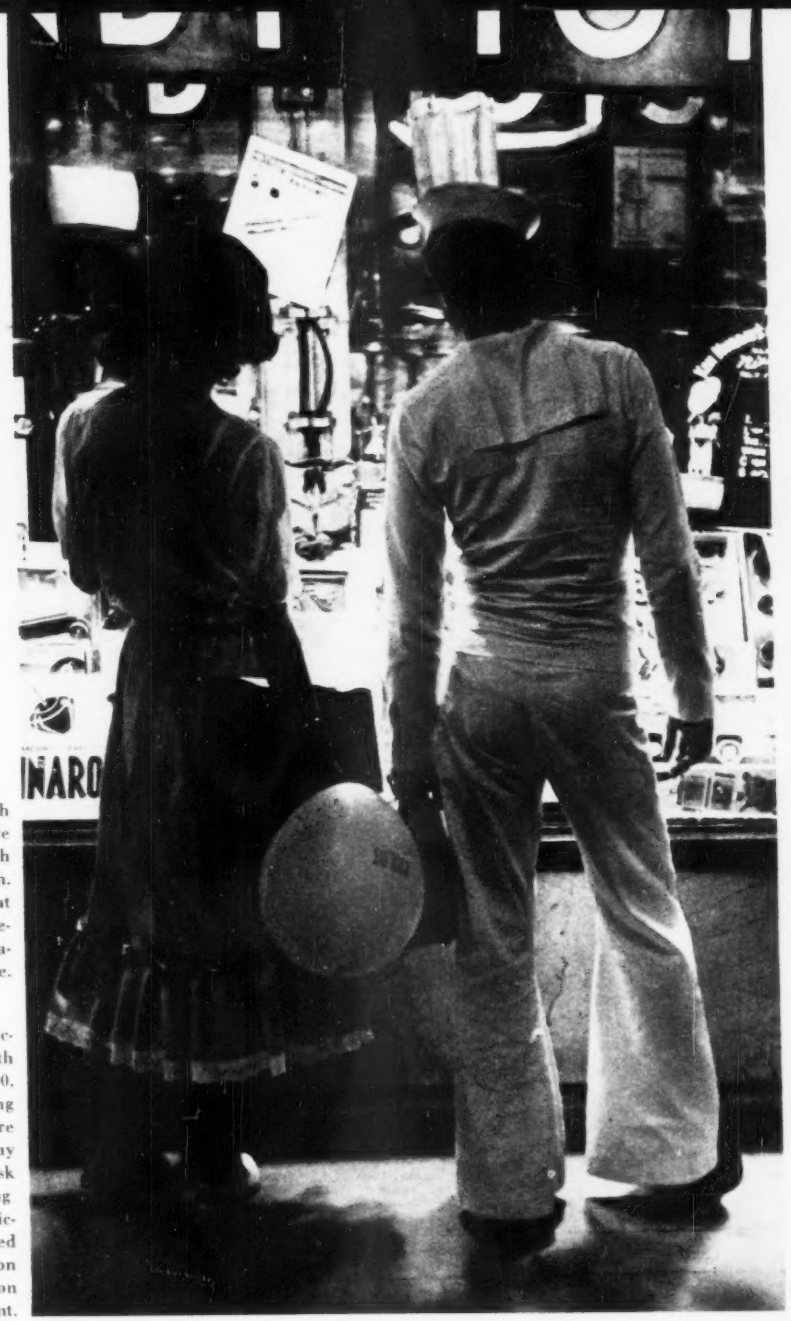
**Excellent gradation,** with good shadow detail, was achieved by Ray Shorr in this shot made in a New York arcade. Film was Plus-X. After ASA rating of 320 was arrived at experimentally as "normal" rating for this film in Promicrol, Shorr made shots with other ratings to see what results could be obtained. With Weston meter reading of only 4.2, he arbitrarily selected rating of 650, exposed at 1/200 sec at *f*/4, shooting through plate glass window with *f*/1.4 Nikkor lens. Film was in Promicrol for 17 minutes. Like all other negatives for prints shown in article, it was developed by inspection.

rendering of important shadow detail. This is not simply because a dense negative is more grainy, but because it is very easy to block up the highlights in even the most abysmally lighted situation. George Heyer's nightclub pictures on page 41 are dramatic proof of Promicrol's ability to maintain shadow detail and still give printable highlights. (If you block up a negative by overexposing the highlights, the resulting print will look as though the picture were made under Kleig lights. The picture should look as natural as possible, simulating as closely as it can the scene the eye actually sees.)

Most available light work is done with the 35-mm miniature camera, which combines lenses of high aperture and short focal length which not only pass a lot of light but give great depth of field. Another advantage of these little cameras is their relatively bright coupled rangefinders, which permit focusing in almost any level of illumination. We made all the Promicrol tests with 35-mm cameras for these reasons, as well as to subject the negatives to great degrees of enlargement so that we might see the grain at its worst.

One of the things that always has tantalized the existing-light boys is the phenomenon called film inertia. Photographic emulsions are sensitive to two attributes of light. One is the *quantity* of light, measured in foot-candles. The other is its *color temperature*, which is (*Continued on page* 148)

**Highly actinic** light allowed author Schwalberg to use a rating of ASA 800 when making this picture at all-night coffee counter. On Norwood meter, reading was lower block of 16 with slide out; exposure was 1/50 sec at *f*/2.8. Best rating for similar meter reading under incandescent light would be 320. Immersion was 14 minutes, should have been 12.



**Dramatic effect** is what Ed Feingersh was after. He got it by utilizing store window as main light source, with street lights for auxiliary illumination. Plux-X film was exposed at 1/40 sec at *f*/2.5, based on ASA rating of 500. Development was 15 minutes with agitation of five seconds once a minute.

**Outdoor exposure** for Promicrol processing was made by Feingersh with arbitrarily selected ASA rating of 800. With slide in, Norwood meter reading was on low end of 32 block; exposure was 1/500 sec at *f*/8. Cloudy-dull day prompted curious camera fan to ask Feingersh what exposure he was using When told, he remarked that the picture would never come out, suggested that Feingersh read some books on photography. This is a small section of a giant 20-diameter enlargement.

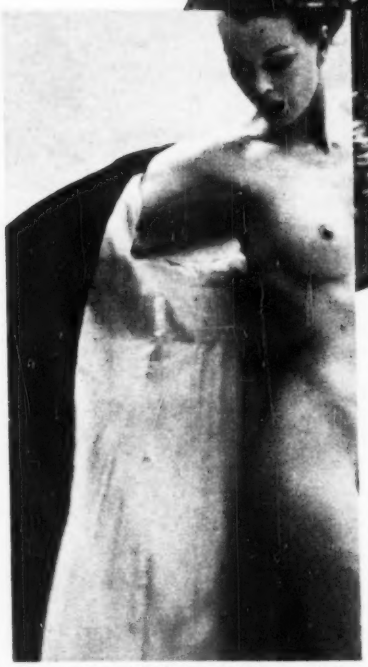
BOOK DIGEST

# John Rawlings'

# figure studies

*The inexhaustible possibilities for creative artists in the human figure have rarely been so thoroughly explored as in John Rawlings' new book,* 100 Studies of the Figure.* *The book's hundred photographs, revealing a remarkable variety in composition, mood, technique, and interpretation, were gleaned from more than 2,000 negatives—all of one model, Evelyn Frey. We are proud to present this exclusive sampling of these outstanding pictures together with a digest of Rawlings' own thought-provoking text.*

**100 STUDIES OF THE FIGURE** *by John Rawlings, published by Studio-Crowell, $5.50.*



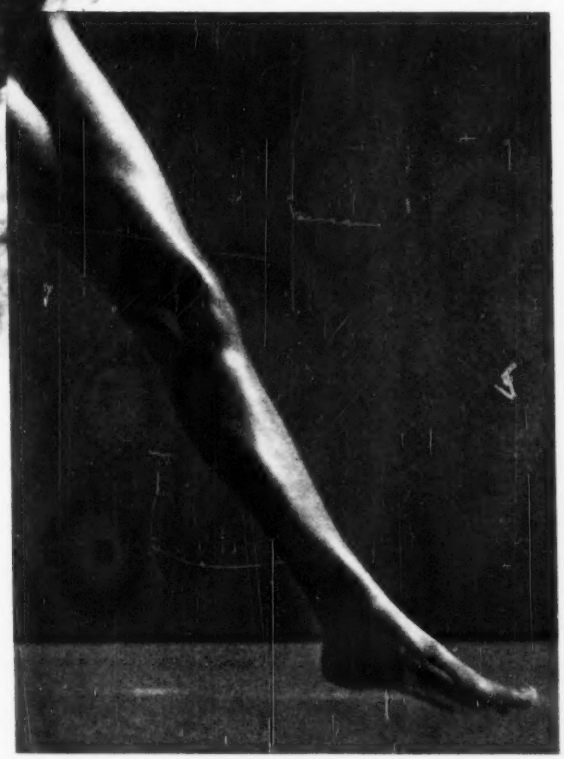
*Ansco view with Eklar; 1/100 sec. at f/8.*

THE ARGUMENT probably has been going on ever since Eve ate the apple: Where does respectable nudity stop and mere shameful nakedness begin? From time to time the discussion gets very heated indeed and artists are always found in the thick of it. For they have persisted, even during such periods of high-water-mark respectability as the Victorian era, in finding the unclothed human body a wonderfully challenging subject. This predilection for the nude has caused artists a great deal of trouble in the past and probably will again.

The fact is, of course, that pornography is easy. It can be achieved as effectively by any hack artist as by the most accomplished master. The painstaking effort which serious artists have given to studying the nude should be proof enough that they were attempting something much more difficult. Another point—modern anthropologists have taught us some things about why people wear clothes which would have been startling indeed to our Victorian ancestors. They tell us that clothing and ornament were originally conceived, not to conceal or even to protect the body, but to make it sexually attractive! This discovery did not come as a surprise to most artists.

Photography might be said to have made the painted nude respectable. When the first nude photographs appeared (in Paris about a hundred years ago) the self-appointed guardians of the public's morals rallied frantically in the face of this ghastly new challenge. There was no getting around it, these plump postcard ladies, nestling in the pillows of a Persian corner, or shivering prettily in front of a

*(Below) Rolleiflex with 75-mm Tessar; 1/500 sec. at f/11 on Super-XX. (Right) 8x10 Ansco view with 8½-in. Ektar; 1/200 sec. at f/11 on Super-XX.*



*Leica with 50-mm Summar; 1/200 sec. at f/11 on Super-XX.*

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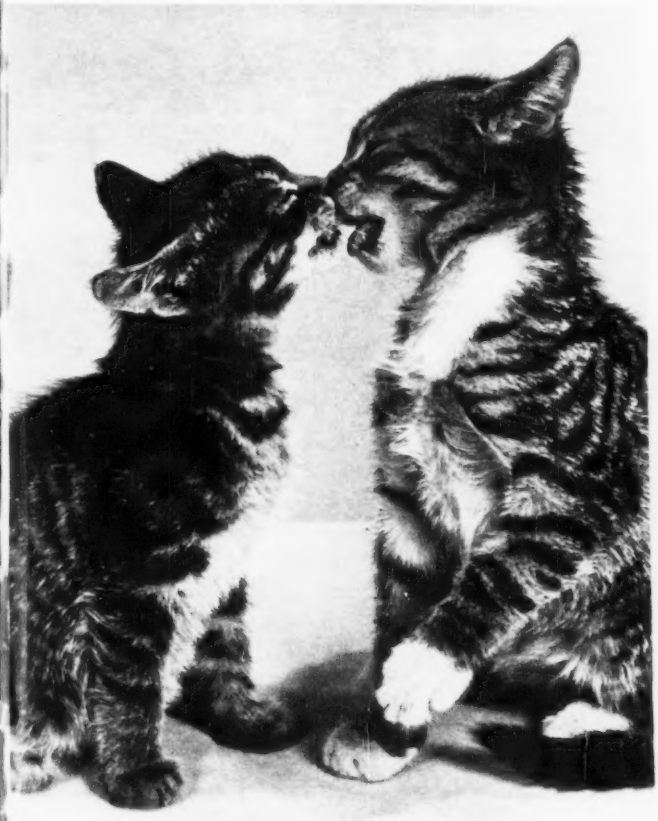
# kittens...

pair of nameless inmates from the Greenwich Village Humane League (an "orphanage" for Manhattan's homeless dogs and cats). As models she chose two tiger-marked kittens of about the same size. "Two subjects are better than one because they provide much more interest," she says. "Three subjects, on the other hand, begin to get extremely difficult to handle."

The orphans quickly made themselves at home in Ylla's studio apartment where they served as lively models for three weeks. Ylla held shooting sessions at the same time every day because she believes that routine is important when you're working with animals. For an hour or so each day the two were kept (*Continued on page* 144)



# Your lens is sharp *enough*

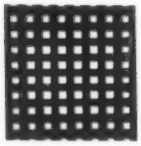
By THOMAS A. WILLIAMS

MOST of the fuss over lenses is nonsense. The Germans make fine lenses. So do we, and the British; the French and the Japanese; the Swiss, the Italians—the craftsmen in every country that boasts an optical industry.

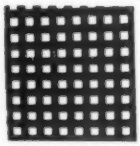
Is a Sonnar sharper than a Tessar? An Elmar sharper than a Xenar? Is your lens sharper than your neighbor's? Unless you go in for commercial illustration (the picture must be needle-sharp all over) or available-light photography (the picture must be as sharp as possible when shot with lens wide open), it doesn't much matter. For there are a dozen-and-one more obvious "demons" that affect picture sharpness much more seriously than differences and shortcomings in lens design.

The greatest proportion of blurry or objectionably soft pictures result from movement of the subject or the camera during the exposure. With more expensive equipment, the use of fast shutter speeds or electronic flash eliminates both of these faults. In the case of amateur equipment, unsharpness due to camera move-

## Flatness of field



**IF NOT** *for the distortion described as field curvature and illustrated in the diagram at the left and the picture below, inexpensive cameras with single meniscus lenses would provide negatives capable of holding up under considerable enlargement. Unfortunately, when negatives made with meniscus lenses are blown up to any appreciable size, the outer edges of the picture area tend to go soft while the central area retains its sharpness. This arises from the fact that the imaginary surface on which the image of a subject is brought to a focus by a simple lens is concave rather than flat. The focus of the camera is "fixed" on the center of the field. When the resulting negative is contact printed the relative unsharpness of the outer edges is not apparent. Enlarged, it's very painfully evident.*



**WELL CORRECTED** *anastigmat lenses like the Tessar on the photographer's Automatic Rolleiflex have a flat field capable of rendering marginal areas as well as the center of the photographic subject needle sharp. This quality holds up even when the negatives are enlarged to enormous proportions. Note how the photographic illustration below is free of any trace of distortion—the horizontal slats of the Venetian blind remain perfectly parallel. Neither the slats nor the vertical tape strips "belly" in or out as they inevitably would were the lens uncorrected for pin-cushion and barrel distortion. The clever balanced-lighting effect was based upon the intensity of the daylight entering the room through the blinds with the shadows filled in by a single No. 2 photoflood lamp directed at the ceiling.*

Photography by HERBERT GILES

ment can be minimized by using the methods given on page 56 for steadying and bracing the camera. To stop unwanted subject movement, use a faster shutter speed if you can, or else improve your timing to anticipate sudden movements.

Careless camera handling comes close behind movement as a cause of unsharp pictures. Was the bellows fully extended? The collapsible lens mount pulled out all the way and locked in position? Did you remember to focus the camera before tripping the shutter? Was the camera-to-subject distance accurately estimated or measured before the camera was focused? Sometimes pictures will be unsharp because a part of the camera is out of adjustment—the rangefinder, the front standard, or the pressure plate that holds the film flat in the focal plane. Occasionally, it's because the film isn't properly loaded in the holder or the back of the camera.

At times, there may be a layer of dirt on the surface of a camera lens thick enough to diffuse the picture image and affect the sharpness of fine detail in the scene. A few pictures lose their crisp definition as a result of excessive overexposure and overdevelopment, especially in miniature camera work.

Finally, the *illusion* of unsharpness can be created by design or accident by the use of flat, diffuse lighting that doesn't effectively separate image outlines from their backgrounds and neighboring areas.

The hazards that exist during negative exposure are present in slightly different form when you make your final enlargements from a sharp, well-exposed, and normally developed negative. The enlarging lens must be clean, properly installed in the enlarger, and carefully focused. The negative must be properly inserted in the enlarger's negative holder, and the enlarger head and the baseboard must be motionless during the enlarging exposure. Naturally, the entire enlarger must be in perfect adjustment.

Aside from the preventive steps outlined above, the suitability of *your* camera lens will depend upon your photographic aims. Are you interested in having contact prints or enlargements? Moderate blowups, exhibition prints, or big murals? (*Continued on page* 138)

**A BROWNIE HAWKEYE** *camera with a simple meniscus lens left nothing to be desired in the way of sharpness or detail even when the 2¼-inch square negative was blown up five diameters. In the first place, this informal portrait didn't have to be "tack-sharp" to be appealing; secondly, since there were no commercial considerations, it was not necessary for the inscription on the camera lens in the picture area to be legible. Giles exposed this subject by the light of four No. 2 photoflood lamps arranged to produce a soft lighting effect with enough modelling to indicate the roundness of the subject's features. The exposure time was ½ second with the camera firmly supported on a flat tabletop. The box camera lens was sharp enough!*

**WIRE-SHARP** *occupational portrait of veteran night-club entertainer Jimmy Savo called for every resource that the photographer could bring to bear on the subject. Not only was the camera focused carefully and held steady for a brief 1/250 second synchro-flash exposure, but the three-lamp lighting arrangement was planned to emphasize surface textures and to produce crisp, black shadows which suggest the ultimate in sharpness. The camera was an Automatic Rolleiflex with a Zeiss Tessar (anastigmat) lens fitted with a Proxar slip-on closeup lens and stopped down to f/16 for the desired depth of field.*

***Continued on next page***

# Is sharpness really necessary?

**UNSHARPNESS,** *over-all or partial, can be a shining attribute and powerful device of illustrative as well as personal interpretive photography. How often does the photographic illustrator rivet the attention of the viewer to the principal interest in the scene by throwing the background out of focus? Giles achieved the desired effect in the photograph at the right by focusing on the highlights in the subject's eyes and opening the diaphragm of his 7½-inch lens to f/8 to minimize the depth of field. Below, the photographer set the entire scene in motion by slowing down the shutter of his Rolleiflex to 1/5 second and shooting with the lens wide open to keep the background soft and airy.*

# Some of the factors affecting sharpness

## Subject movement

*The subject moves while you're carefully tripping the camera release, and all of your preparations have been in vain. What's particularly aggravating about the result is the reasonably sharp rendition of the foreground and background areas, while your principal subject has become blurry and indistinct. What to do about it? If your camera has a single slow shutter speed, your only choice is to "wait out" your subject and hold your fire until you can be reasonably sure that there won't be any unexpected movement. If your camera has faster shutter speeds, select a setting in the neighborhood of 1/200 second, which will stop all but the most violent subject movements.*

## Camera movement

*A second disappointment that can't possibly be blamed on your camera or lens is the result of shaking or movement of a hand-held camera during the exposure. The slower the shutter speed, the more pronounced the effect. The results of camera movement can be differentiated from subject movement by the fact that the entire scene—background, foreground, and principal subject—is blurred, and the lines of movement are all in the same direction. The illustration at the right was produced by a quick, pronounced movement of the camera to the right during the time the shutter was open. A moderately fast shutter speed tends to reduce the effects of camera movement but it's best to hold the camera steady or use a support whenever you can (see following page).*

## Negative quality

*Here's a problem with which miniature camera workers have been wrestling since the appearance of the first Leica. A grainy print never seems as sharp as a fine-grain print, or a truly grainless one. The grain clumps tend to break up sharp outlines of large masses as well as fine details in the scene. This has nothing to do with the camera or lens. It's the result of film choice (whether a slow fine-grain film or a faster film with coarser characteristics is used); developer choice, and exposure and development conditions—whether over, under, or normal. Thin, detailed negatives given minimum exposure and processed "normally" tend to produce the sharpest and least grainy results. Dense overexposed and overdeveloped negatives tend to be less sharp over-all because of light diffusion during the printing exposure.*

## Out-of-focus

*Blurring due to careless or inaccurate focusing can always be differentiated from the effects of camera or subject movement by the fact that the unsharpness seems to "blossom out" in all directions instead of betraying a sweep in a particular direction. Notice the general over-all softness of the illustration at the right. The photographer inadvertently focused the camera lens at a distance a little short of the subject, throwing the subject and the background out of focus. The fact that the background isn't appreciably fuzzier than the subject indicates that the camera was relatively far from the subject. The contact print from the negative was far less objectionable than this enlargement of the center of the negative.*

*Continued on next page*

# Reducing camera movement

*The tripod is photography's time-tested answer to the problem of camera movement. Before the advent of the "hand camera," as box and folding rollfilm cameras were termed many years ago, the tripod or camera stand was as indispensable as the lens itself to successful photography. All exposures then were "time" exposures. The owners and users of the miniature, reflex, and other amateur "hand" cameras that are popular today would do well to follow the example of the many professionals who use a sturdy tripod whenever shooting conditions permit, to assure optimum picture sharpness.*

*When a tripod is unavailable or impractical, the camera can be rested on a solid table top or some other sturdy support. Some photographers butt the side or back of the camera firmly against a wall or other vertical surface to minimize movement during an exposure, especially when slow "instantaneous" shutter speeds are employed. Note the picture panel below for other steadying devices which will help considerably when tripods or other supports are lacking.*

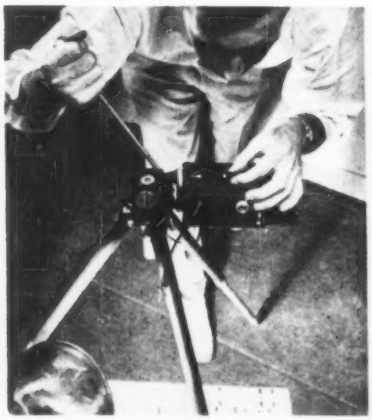
**Holding breath** with camera pressed firmly against chest prevents unsharpness due to camera movement despite slow shutter speed.

**Neck-strap** serves as brace to steady camera while photographer peers through magnifying lens atop groundglass of reflex camera.

**Ingenious bracing** system for eye-level camera employs neck-strap pressure to wedge back of camera against photographer's forehead.

# How to test your lens

*When poorly defined pictures persist despite all your efforts to eliminate the common causes of unsharpness, a simple, practical lens test is in order. Optical bench testing is unnecessary. All you want to do is find out whether your camera and lens outfit is capable of making a sharp reproduction of reasonably fine detail under conditions that will not introduce unsharpness from some other cause. Some photographers merely perch the camera on a heavy tripod, then focus and shoot at a brick wall at various distances, after assuring themselves that the camera back is parallel to the wall. Others shoot away at a newspaper page tacked to a wall. The resulting negatives are either inspected with a magnifier or better still enlarged to the print size at which they are expected to reproduce sharply. Unsharp test results show that the lens is out of adjustment or below par or that the camera needs repair—or both. Let the repairman decide. The panel of pictures below illustrates photographer Giles' favorite testing method, which employs a sheet of printed material.*



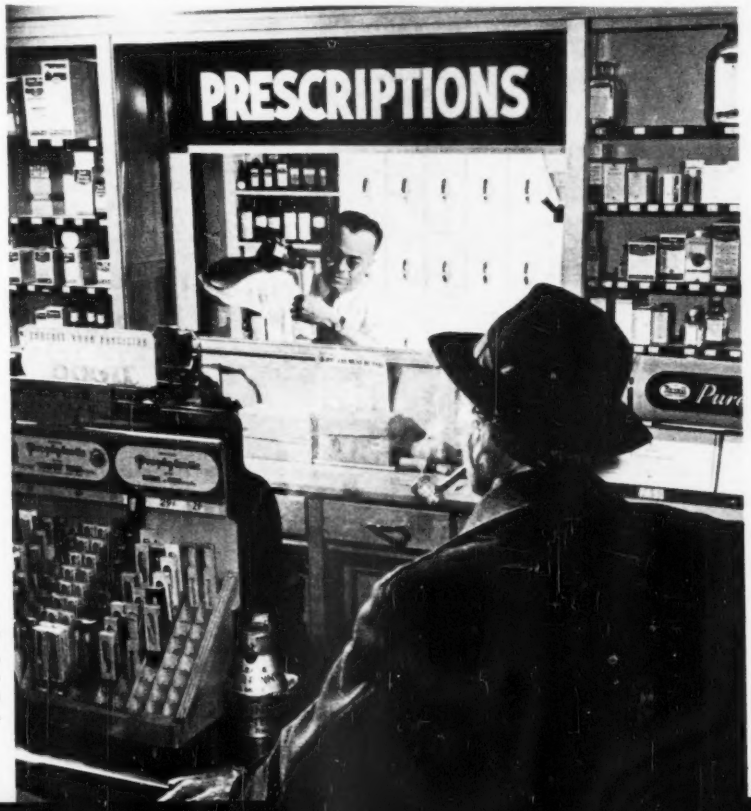
**With camera** firmly on tripod and printed test sheet on floor, parallelism of camera back with floor is checked with spirit level.

**Note simplicity** of testing setup as photographer makes actual test exposure; single light source at 45 degrees to copy does job.

**Examining** the test result. Eight-power magnifying lens enables photographer to determine whether print is sharply reproduced.

**Pictorial** of Brooklyn Bridge and Manhattan shore of New York's East River supports article's thesis: picture made with $5.95 Brownie Hawkeye camera with yellow filter on No. 120 Plus-X rollfilm. Larger film size, not better lens, needed for substantial sharpness increase

## Sharp enough!




**Detailed** blow-up of interior of Maine druggist shop called for all the inherent sharpness of Tessar lens on photographer Giles' Rolleiflex. Exposure with four synchronized flash lamps on Super-XX film was pegged at f/22 for maximum depth of field with shutter set for 1/100 second.

*RING-BILLS AT GULL ISLAND*

*by David M. Stanley*

# First Prize

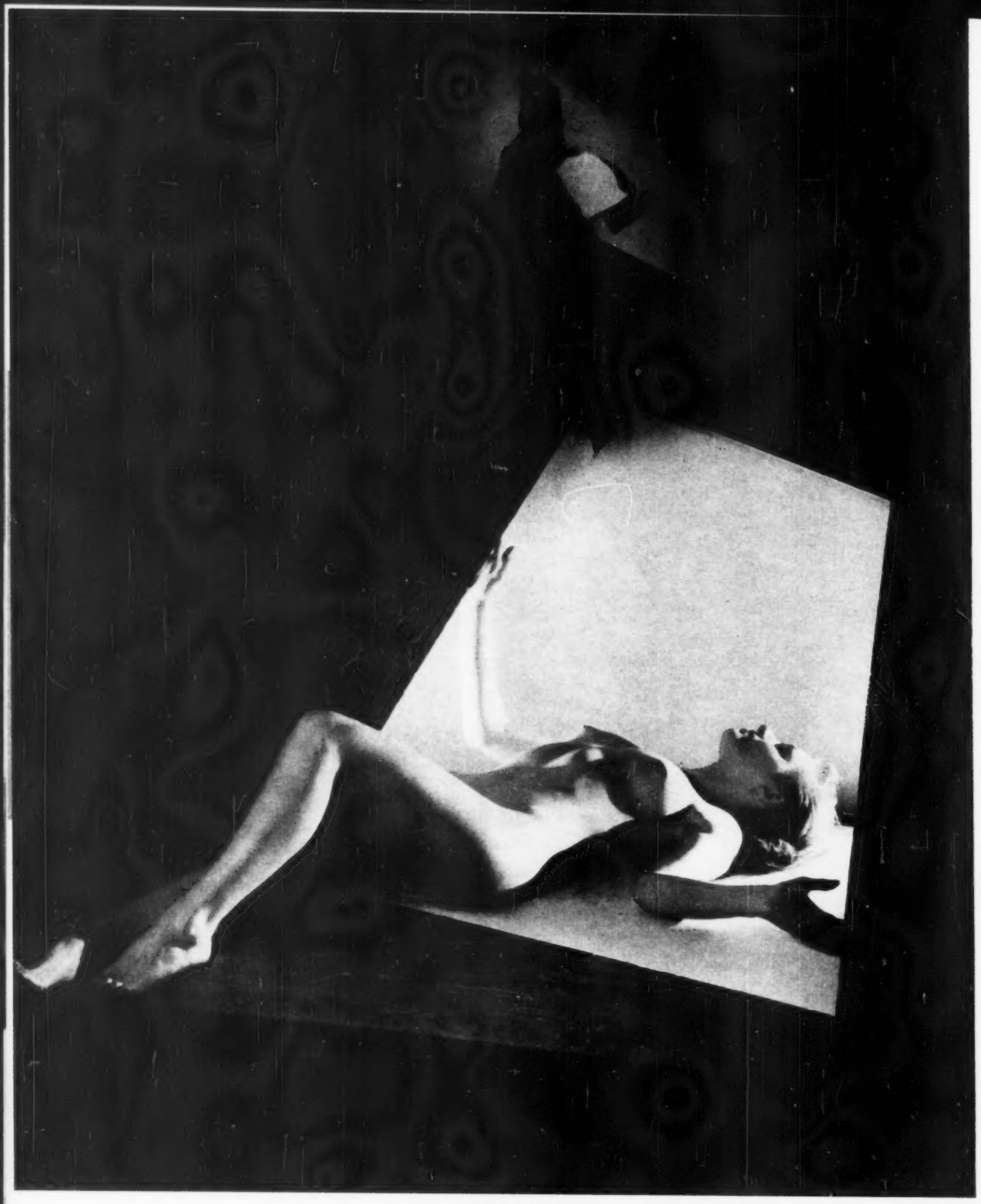
black & white

# POPULAR PHOTOGRAPHY

## 1951 PICTURE CONTEST

*Hearty congratulations to the winners of this year's big Picture Contest! We are proud to present in the following pages a selection of their work. Our warmest thanks go to the photographers in every corner of the world who contributed more than 56,000 pictures. Over 100 of the top winners, including most of those reproduced in these pages, form the 7th Annual* POPULAR PHOTOGRAPHY *Traveling Salon. It is now on exhibition at the Kodak Information Center in Grand Central Station, and in the windows of the International Business Machines Building in New York. In the next few months it will be shown throughout the country. Watch for its schedule in a forthcoming issue of this magazine. Winners in the color division of the contest are announced on page 74. A story about the major prize-winners, and technical data on all the pictures in this section, will be found elsewhere in this issue.*

COMPLETE LIST OF CONTEST WINNERS ON PAGE 127



***SECOND** prize*

***FIGURE IN FRAME***

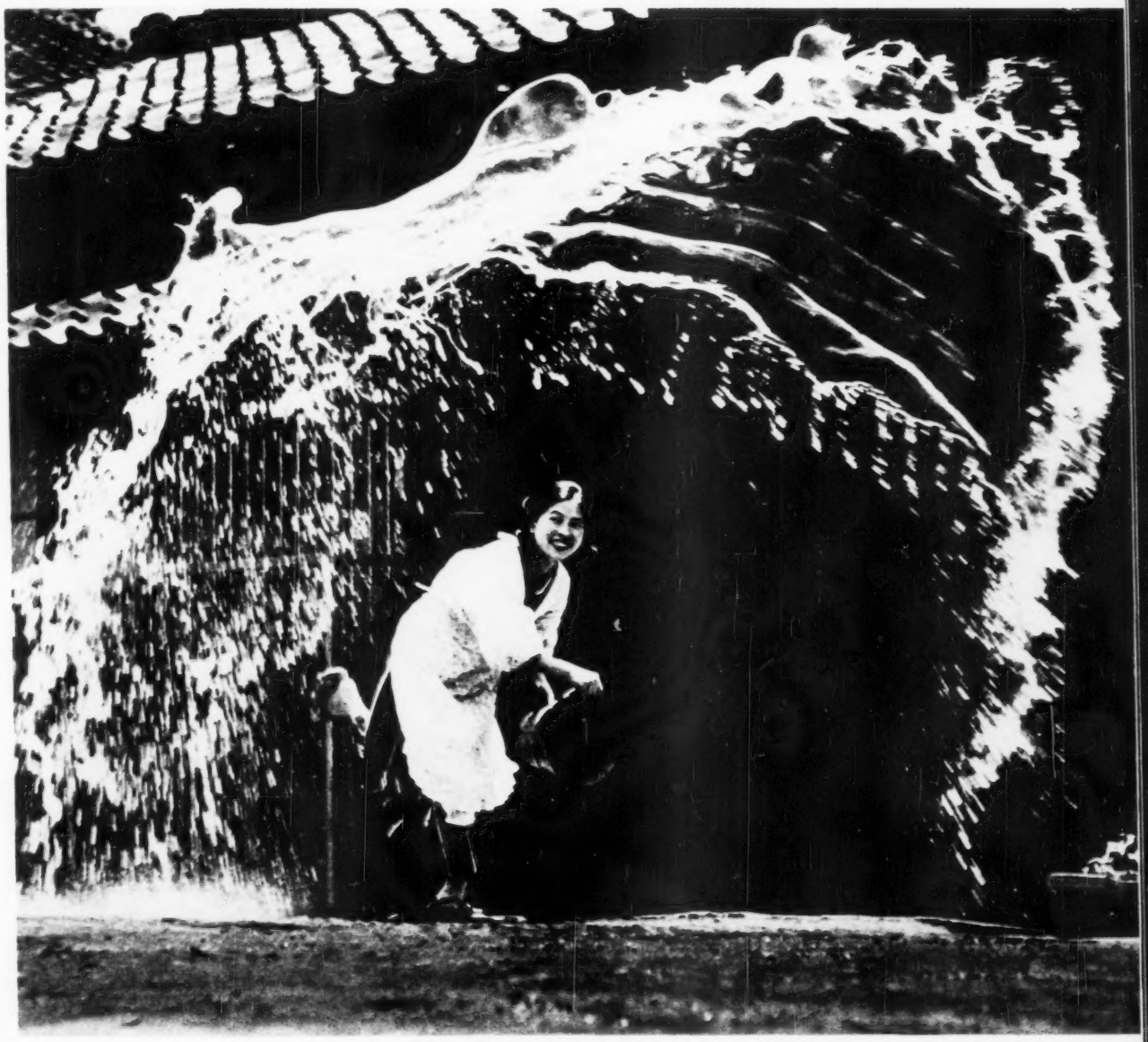
***by Wellington Lee***

*THIRD prize* | ***RICKY***
***by Lorin D. Norcross***

*FOURTH prize*

***ORPHAN***

***by Bob Wilkins***



*FIFTH prize*

*SPLASH!*

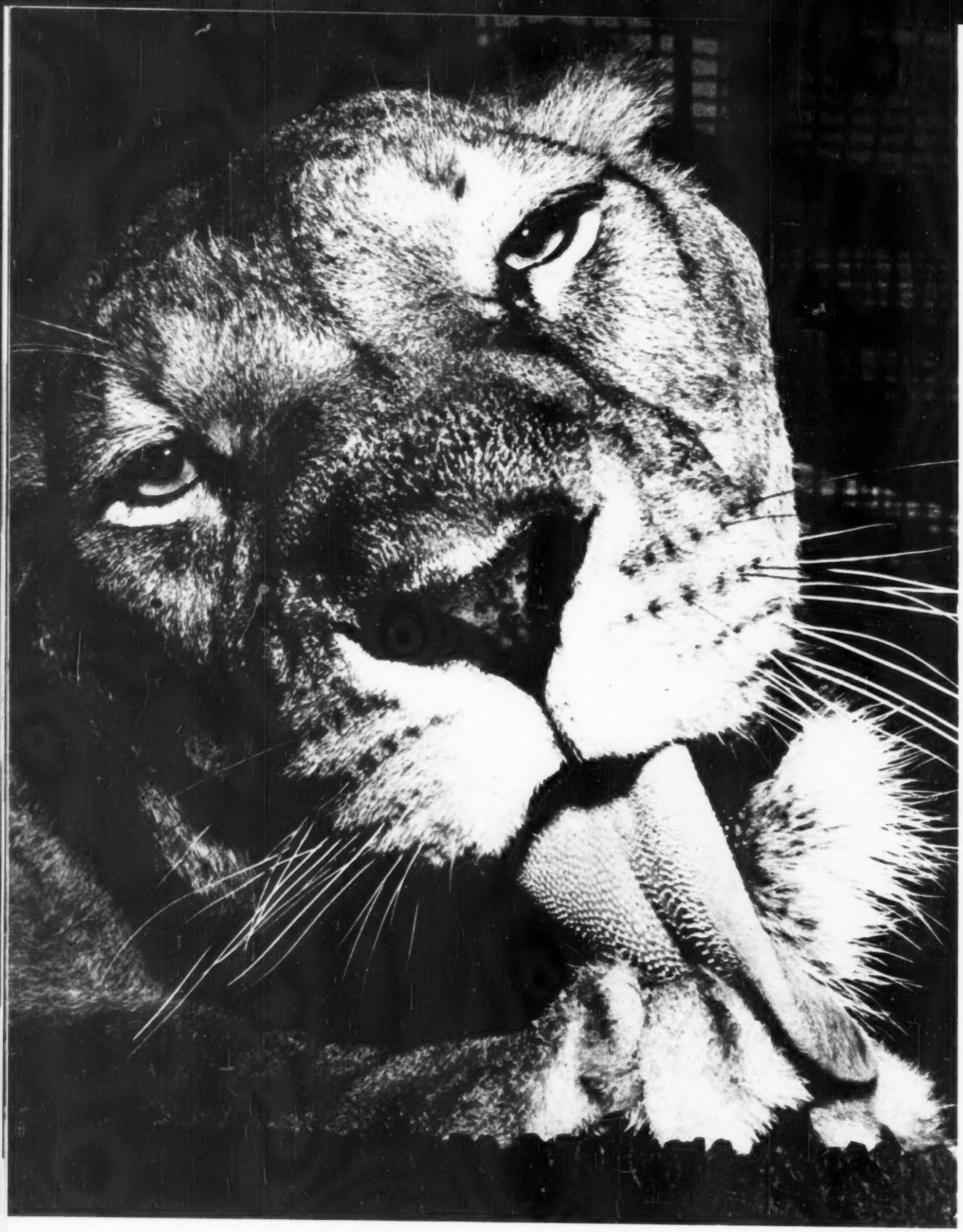
*by Koji Takashima*

*MUSEUM*

*William J. Spicer*

*FRUSTRATION*

*Wilbur Hedblade*



*DUCKLINGS*

*Nelson H. Renick*

*SLEEPY LION*

*Jack Fields*

*WINDBLOWN*

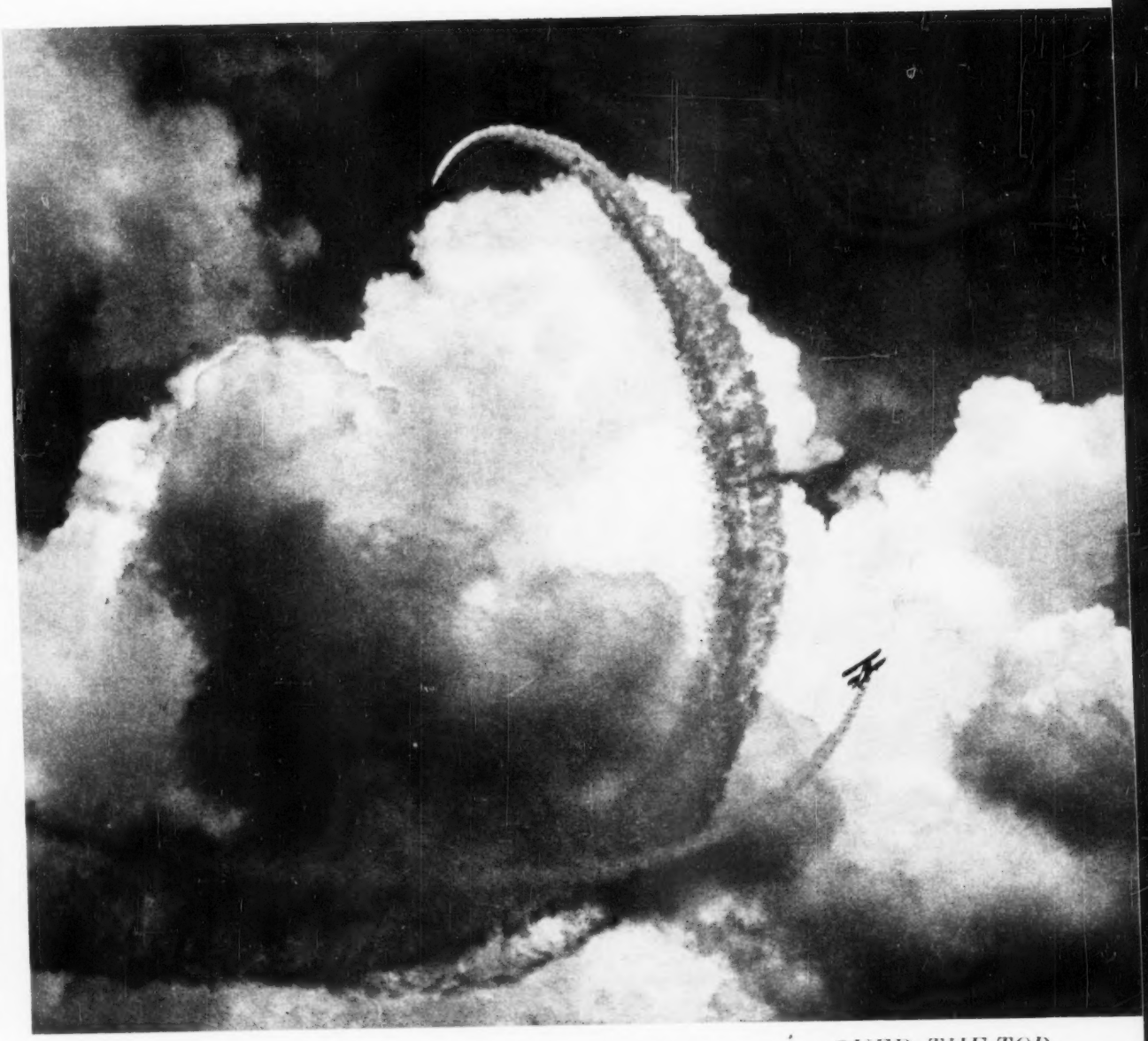
*Bernard of Hollywood*

*BALLERINA*

*William S. Rose*

*TABLETOP*

*Howard A. Wolf*



*OVER THE TOP*

*Richard A. Stockwell*

*SAND SPRITE*

*Sarah Martin*

*RAINY DAY*

*Arnold M. Tolchin*

*CHRISTMAS CAROL*

*by Harve Wobbe*

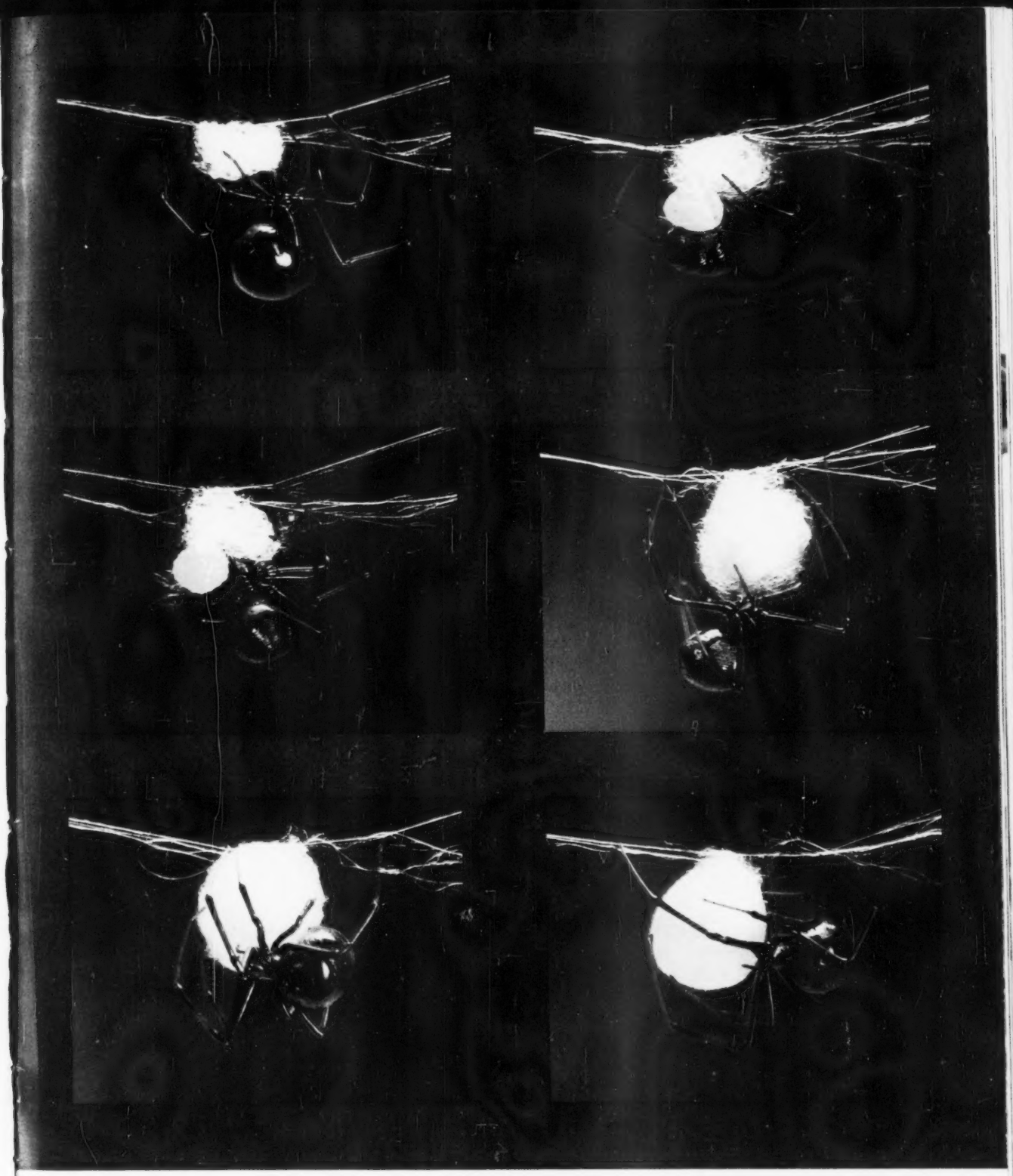
SEE COVER

# First Prize

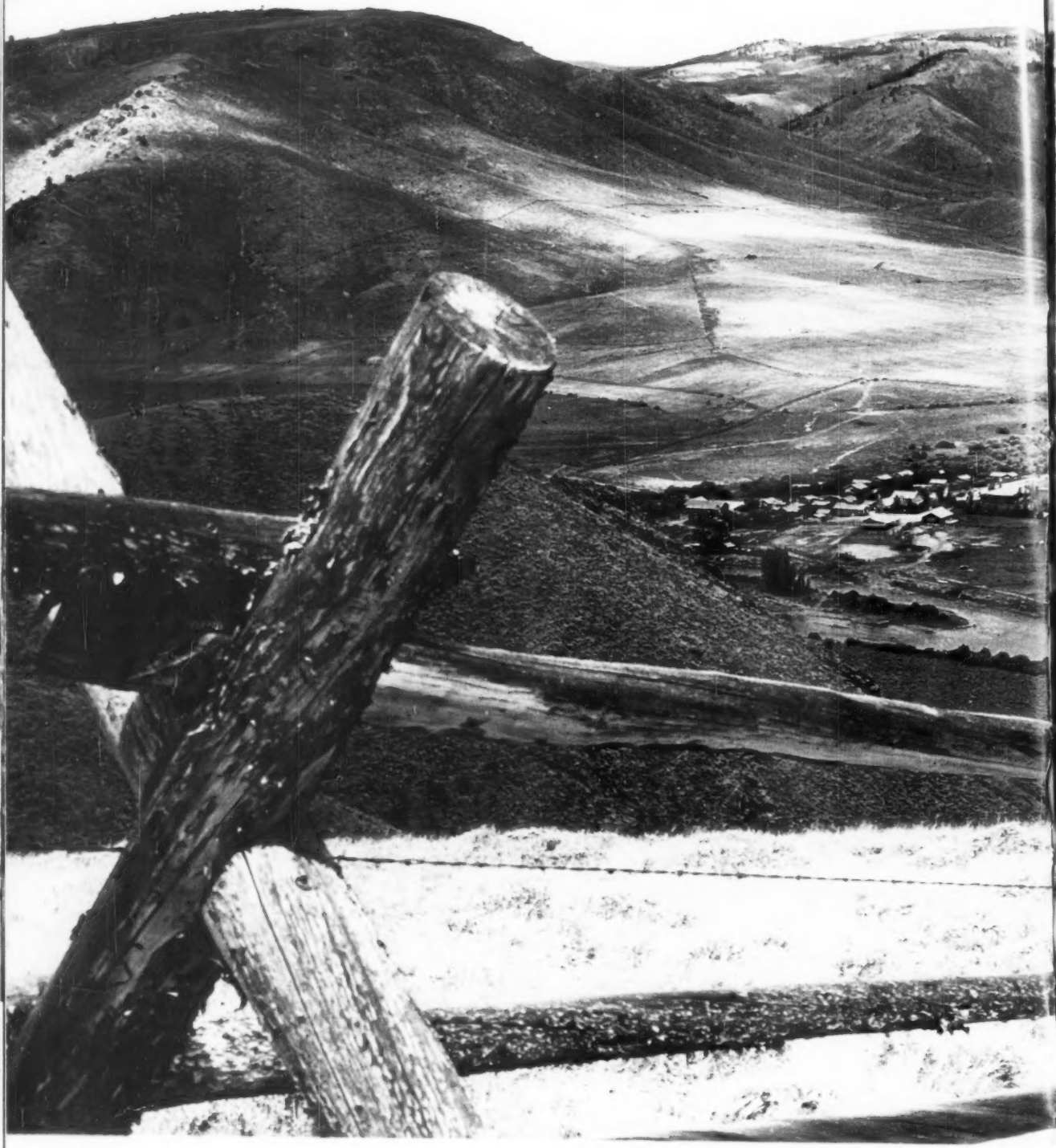
## COLOR

*Reproduced above in black-and-white is Harve Wobbe's charming First Prize winner in the color division of* POPULAR PHOTOGRAPHY'S *1951 Picture Contest. Appropriately, we have used* Christmas Carol *as the cover illustration for this Contest Issue. This picture, along with a generous selection of other color prize-winners, will be included in the 7th Annual Traveling Salon, details of which will be announced in a forthcoming issue. Information about the top prize-winners, and technical data for all photographs, will be found elsewhere in this issue.*

COMPLETE LIST OF CONTEST WINNERS ON PAGE 127



*SECOND prize* | ***BLACK WIDOW LAYING EGGS***
***by Ken Middleham***



*THIRD prize* | ***WYOMING RANCH***
***by Fritz Henle***

***FOURTH prize*** | ***AFTER THE PAINTING BY DAVID***
***by Robert M. Titman***

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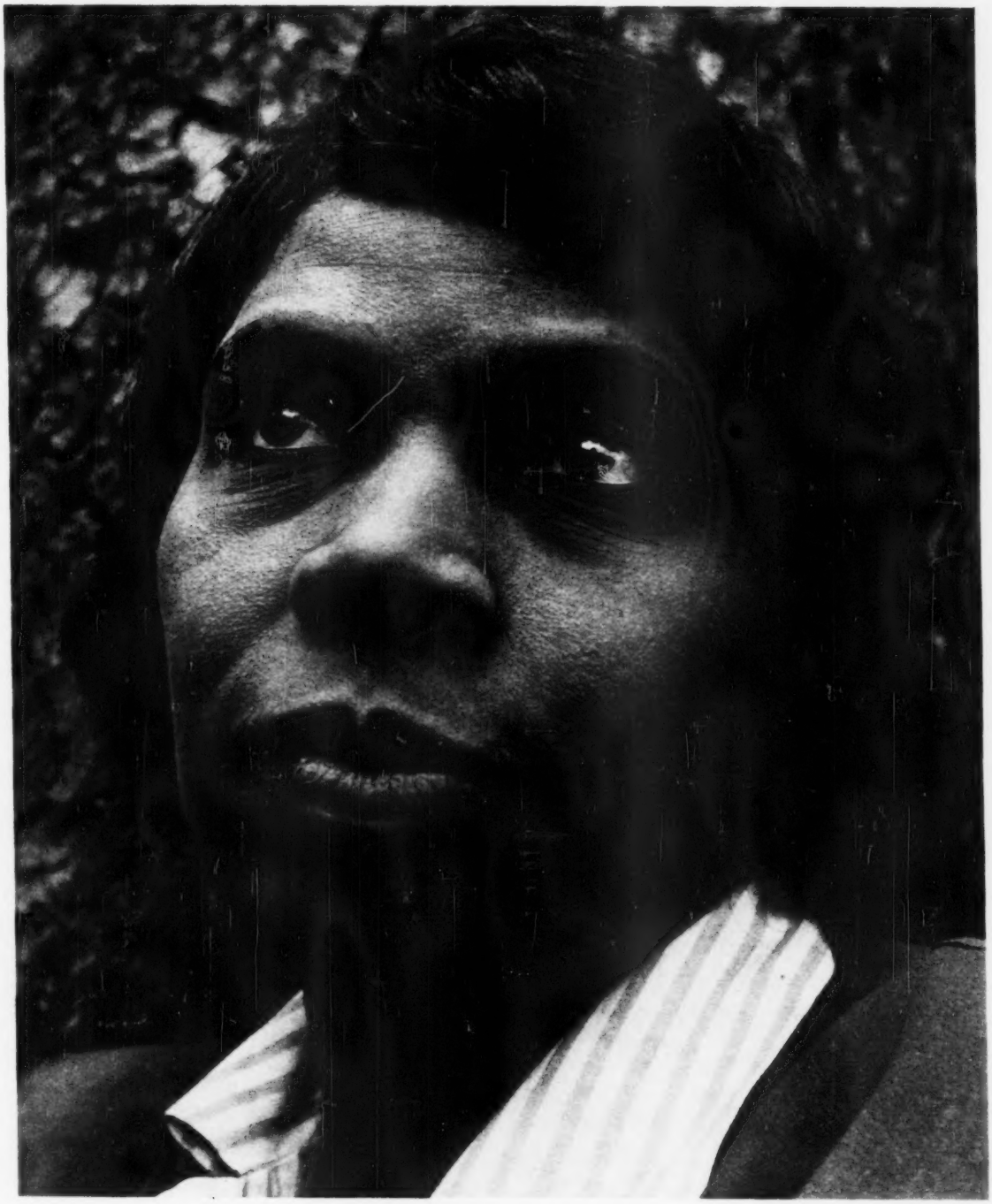
*NIGHTMARE*
↓ *Ro Capotosto*

*SALVO* ↑
*Alvin S. Glazier*

*IMPRESSIONIST PORTRAIT*

*Robert H. Rolofson, Jr.*



*MARIAN ANDERSON*

*Fritz Henle*

*GOSSIP*

*Toso Dabac*

*DROSHKY IN TEHERAN*

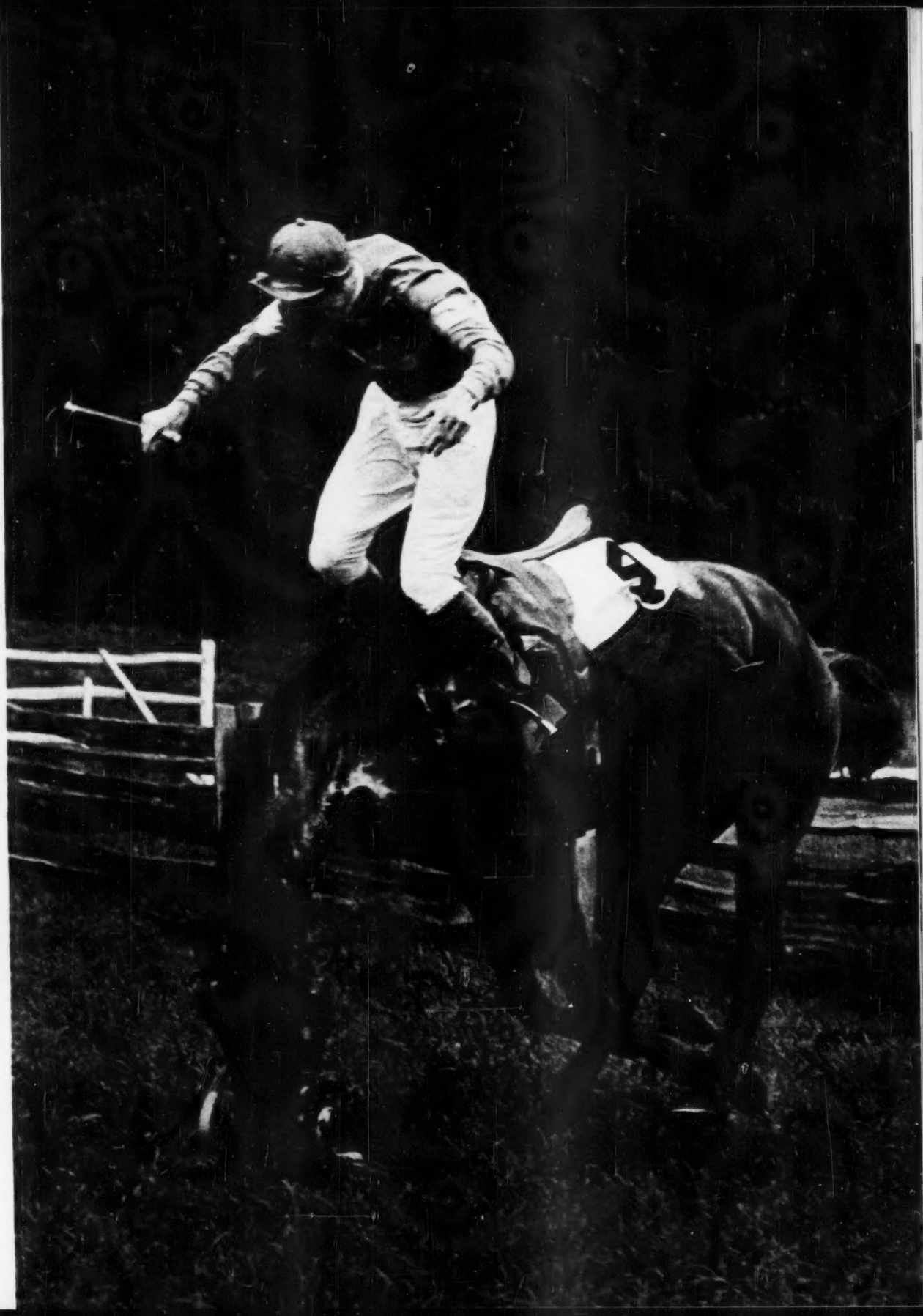
*Allan M. Herdman, Jr.*

*BLANKET FINISH*

*Jack Frank*

*BOUND FOR THE GROUND*

*Sam Falk*



*WI*
*Lou*

*MARBLES*

*John E. Blinn*

*WINTER PATTERN*

*Louis Fredric Hechenberger*

*SPLASHING*

*Urs Hünerwadel*

*SUMMER IS HERE*

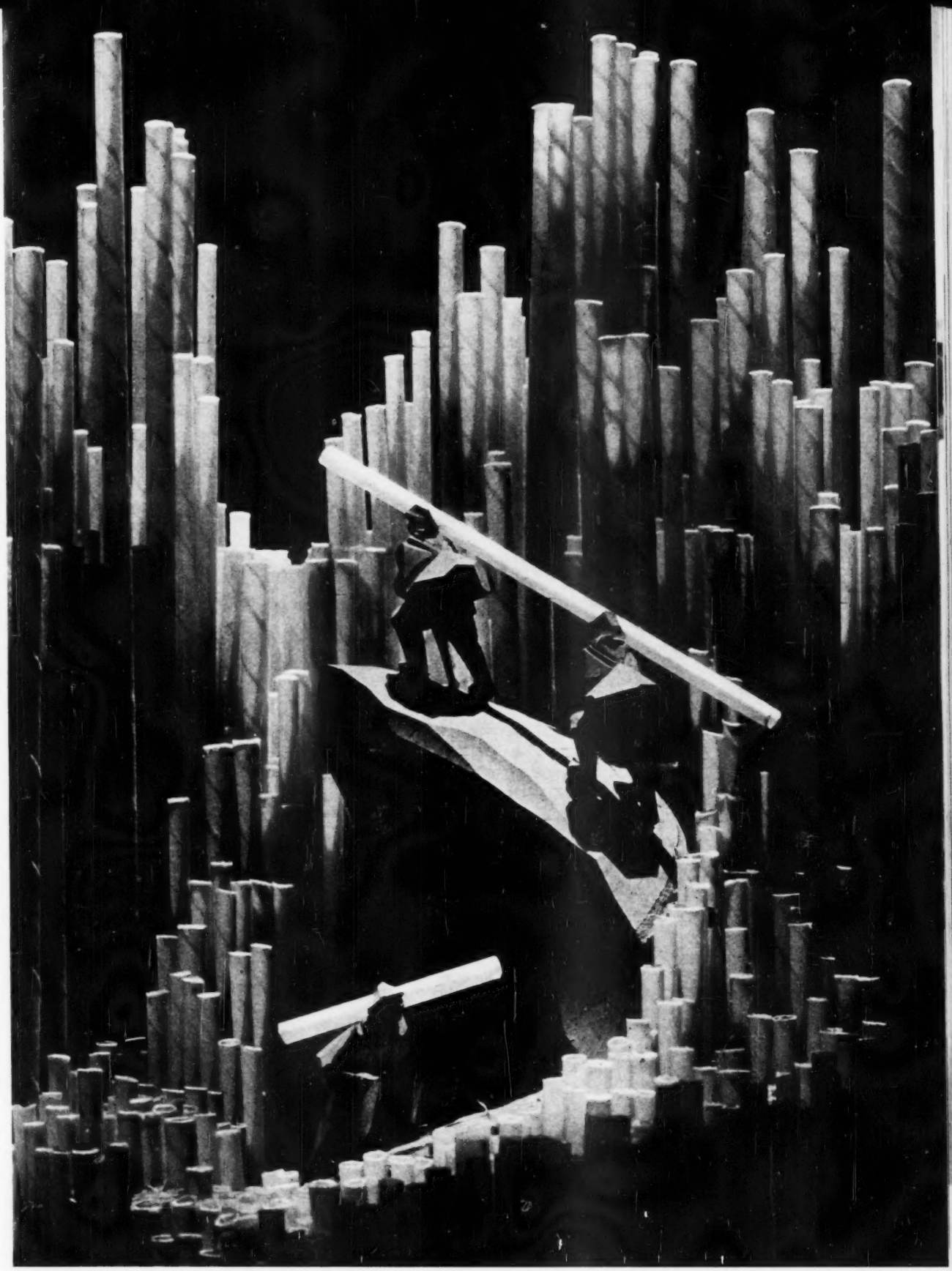
*Ben DeBrocke*

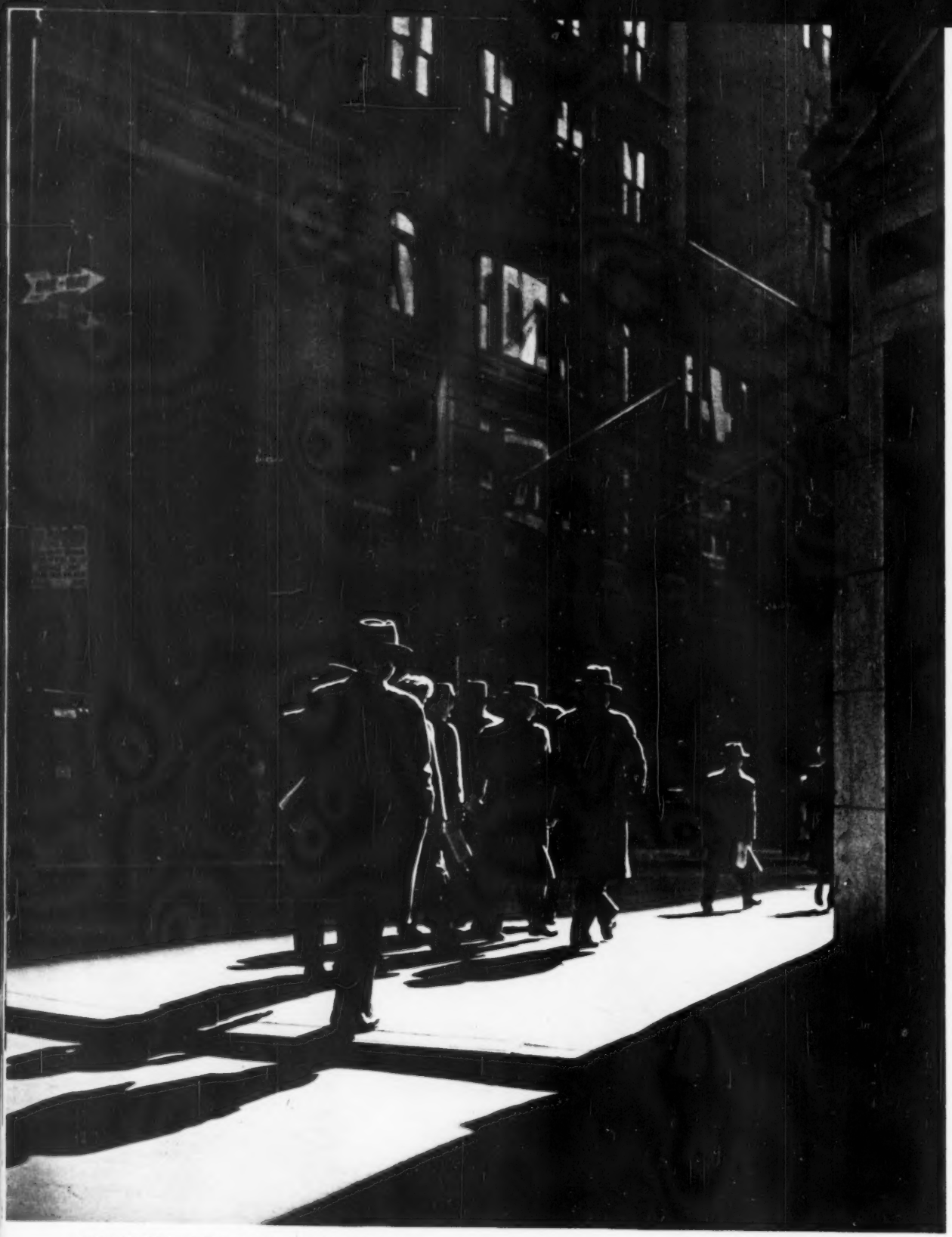
*BULL RING, MEXICO*

*Edwin Boyd Johnson*

*STRAW MOUNTAIN*

*Archibald Fukutomi*





*MARCH ON WALL STREET*
*Ernst Ebbefeld*

*TRAFALGAR SQUARE*

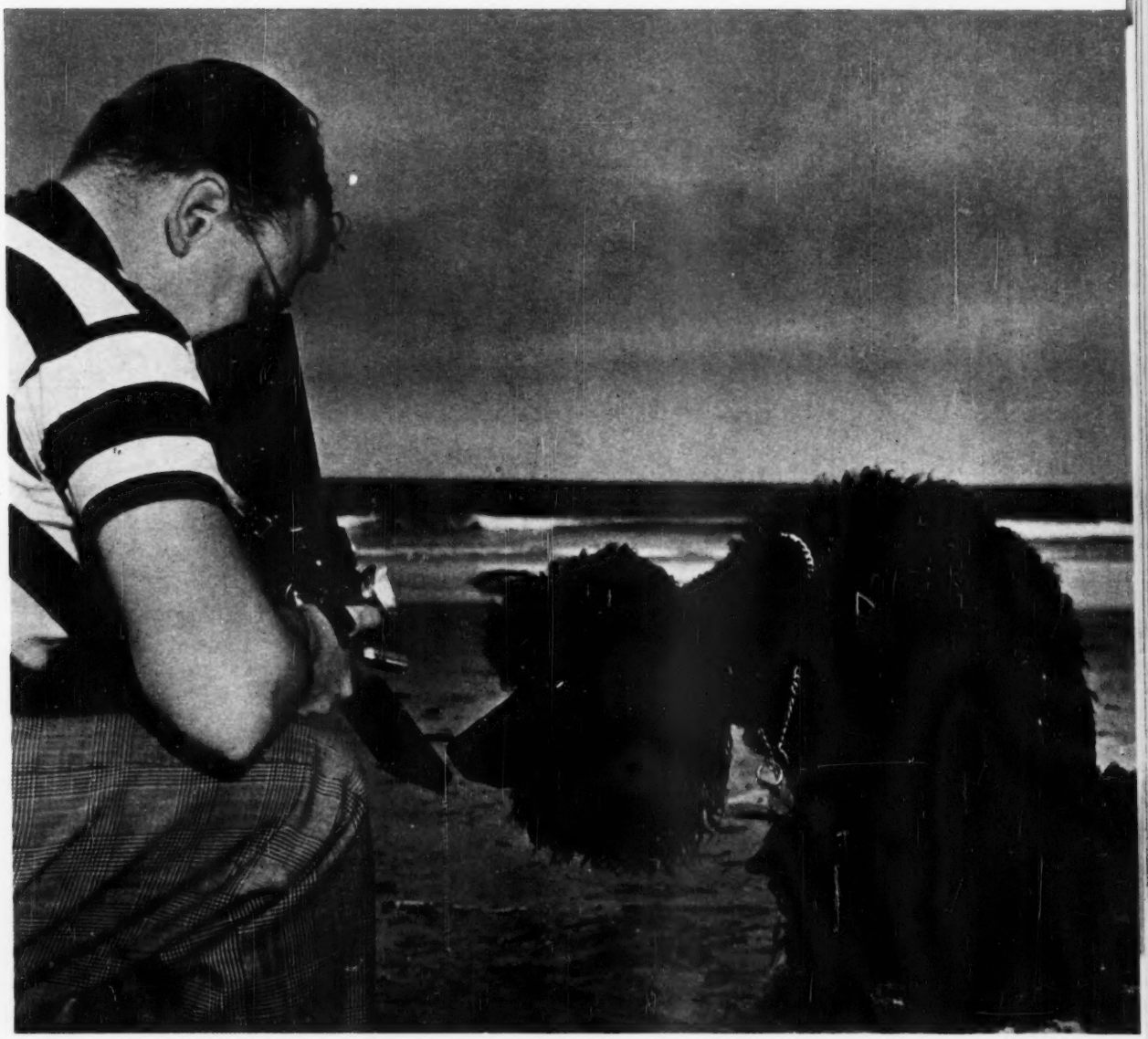
*Edward F. Marston*

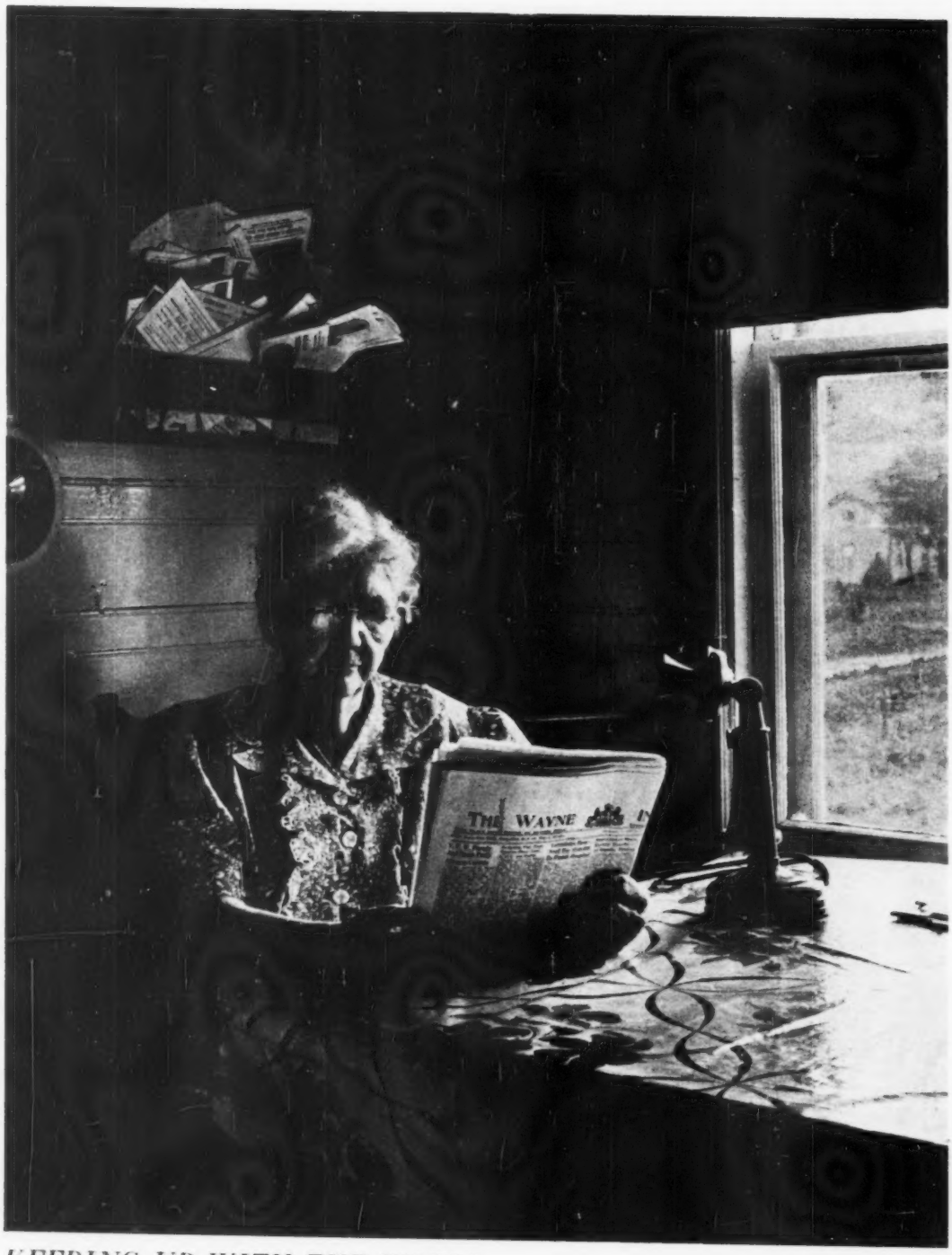
*E-YOW!*

*Eric Wahleen*

*NOSY POOCH*

*William H. Grand*






*KEEPING UP WITH THE WORLD*

*Benn Mitchell*

*SPRINGTIME*

*Jack Stevens*

*POTTER'S HANDS*

*W. C. Hungerford*

*PEACHES*

*K. D. Sacre*

*REST PERIOD*

*Bob Willoughby*

*GATEWAY*

*Pedro de Churruca*

*MOONLIGHT REGATTA*

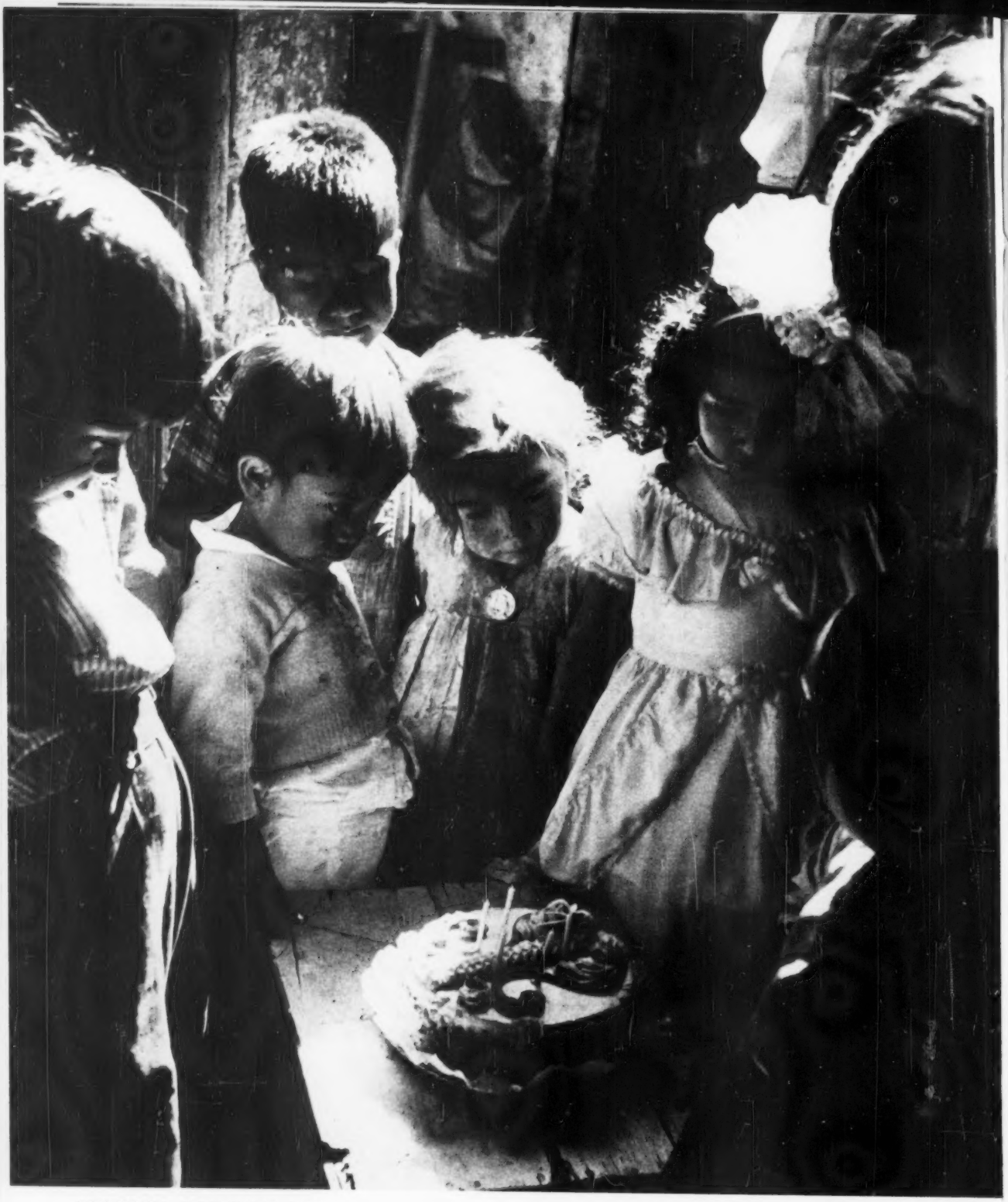
*Bill Stahl*

*APPRENTICE SEAMAN*

*Kenneth M. McCombs*

*SKIPPER*

*Norvald Holen*



*HAPPY BIRTHDAY*

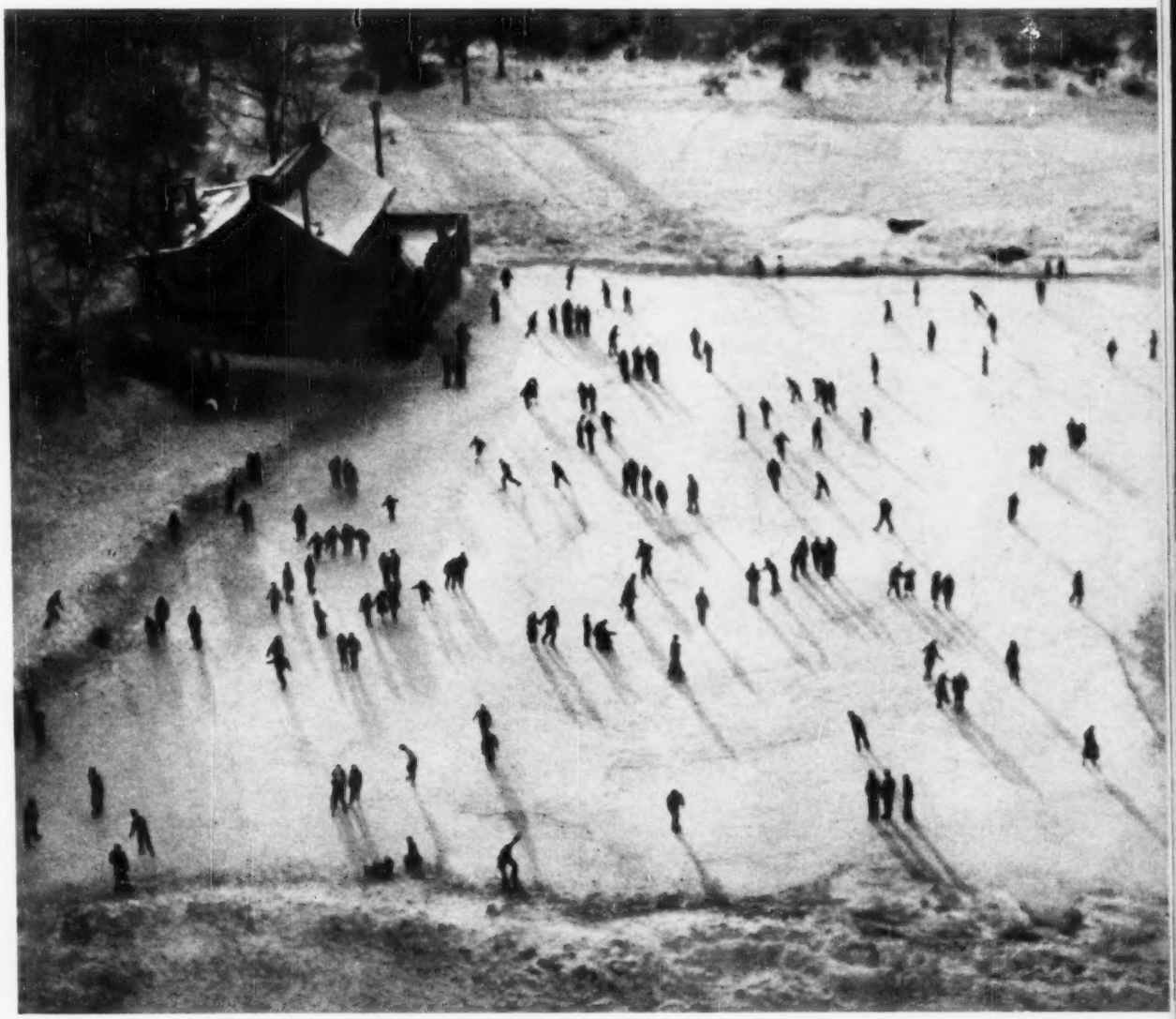
*Jacqueline Paul Roberts*

*SO DEAR TO MY HEART*

*Maxine Jones*

*INSECT RESEARCHER*

*Jack Manning*



*SKATERS*

*O. E. Romig*

*GOING DOWN*

*Lionel J. Tidridge*

*GOING UP*

*John Gajda*

UP
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*JETS*

*Robert B. Roe*

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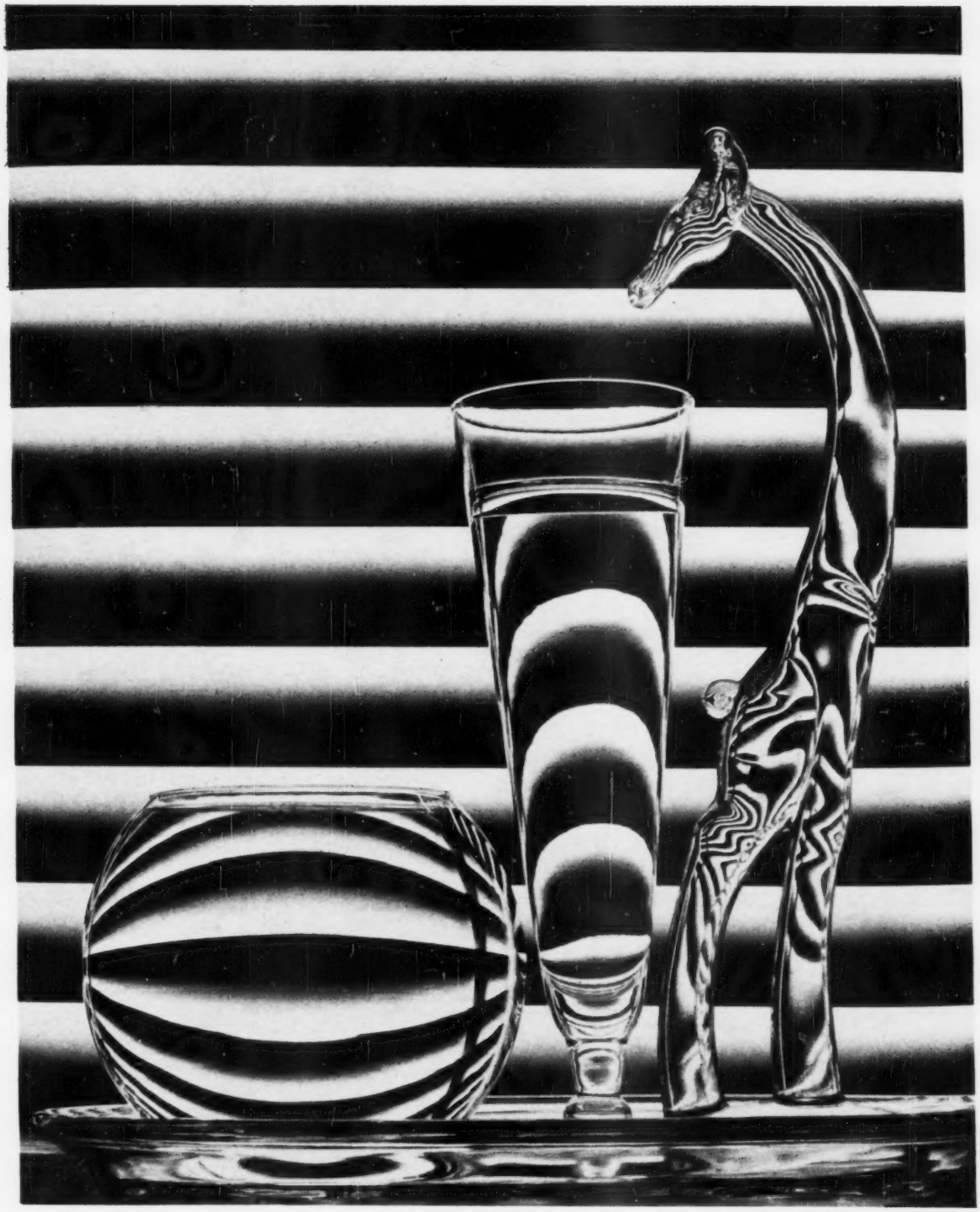


*LIGHT BENDERS*

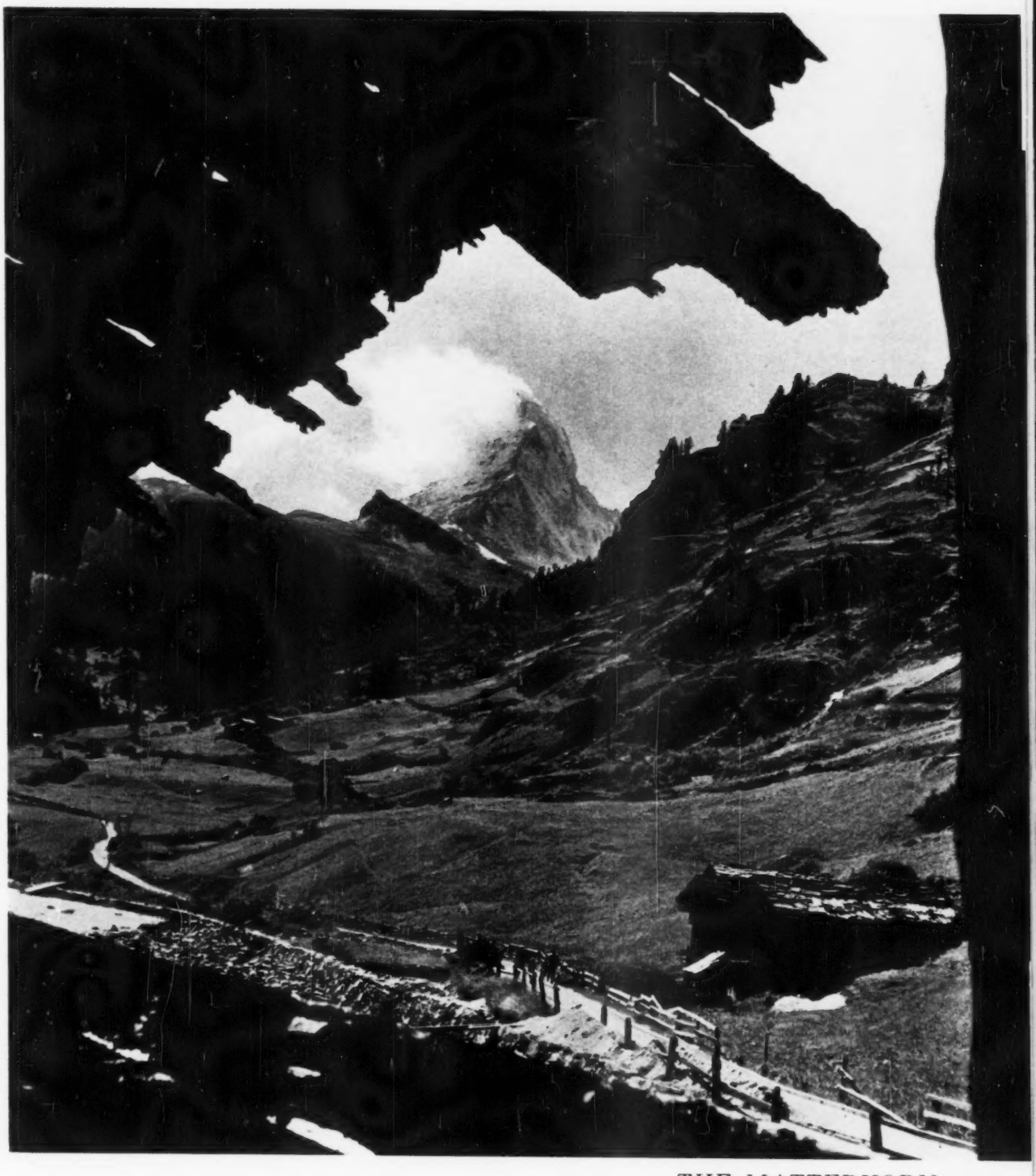
*John T. Sipes*

*SHADOW STOCKINGS*

*Peter Gowland*

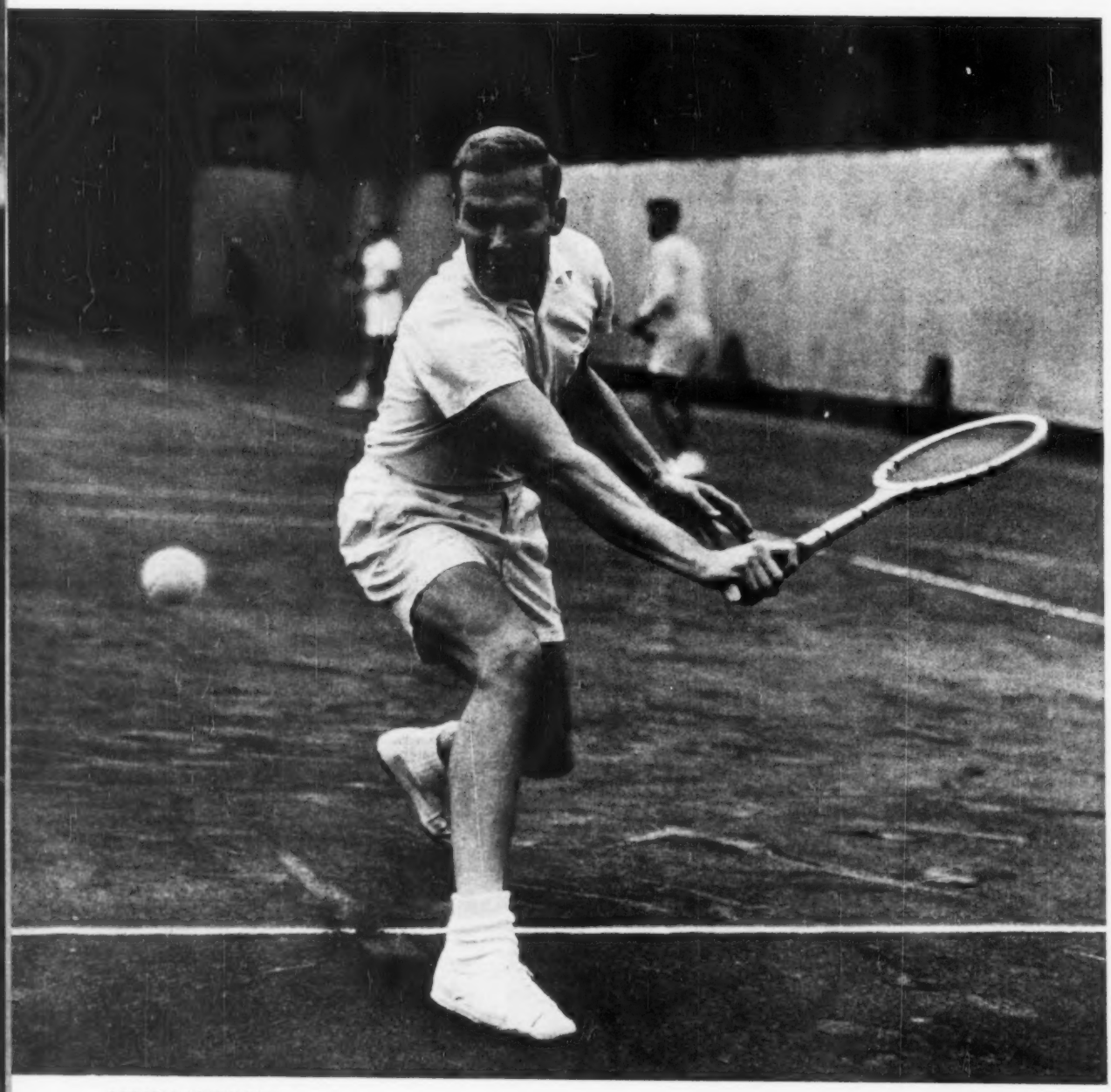
*MOUNTAINS IN THE SKY*

*August Bommer*



*THE MATTERHORN*

*Georg Cserna*



*HYPNOTIST*

*Louis W. Geier*

*CAT BALL*

*Jules Alexander*

*MEMBER OF THE WEDDING*

*Joyce R. Wilson*

*GREG*

*Jack Stump*

*SUDSY*

*Robert Evan Wiles*

*SPRING CLEANING*

*Morton Strauss*

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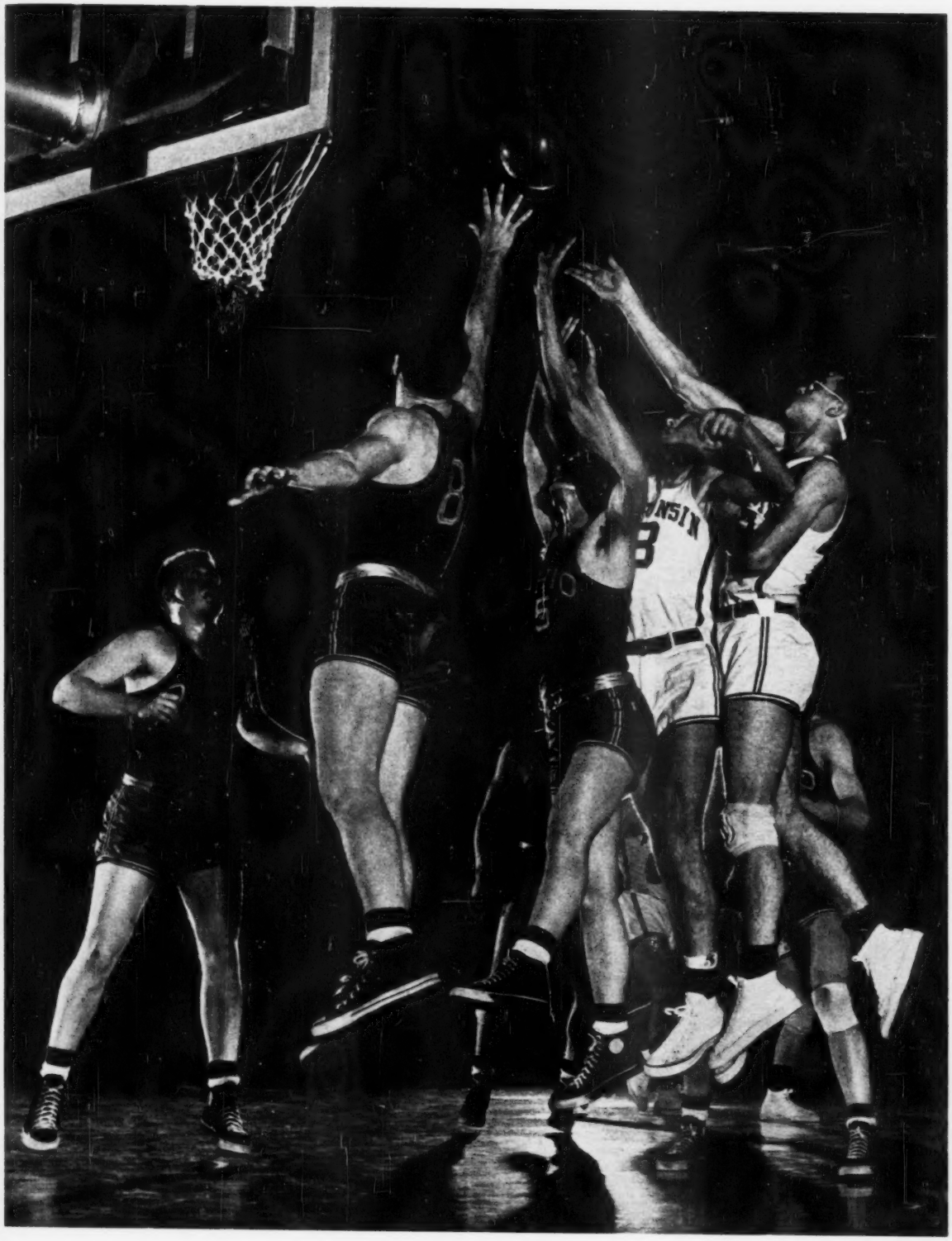
auss

*EV*
*Tor*

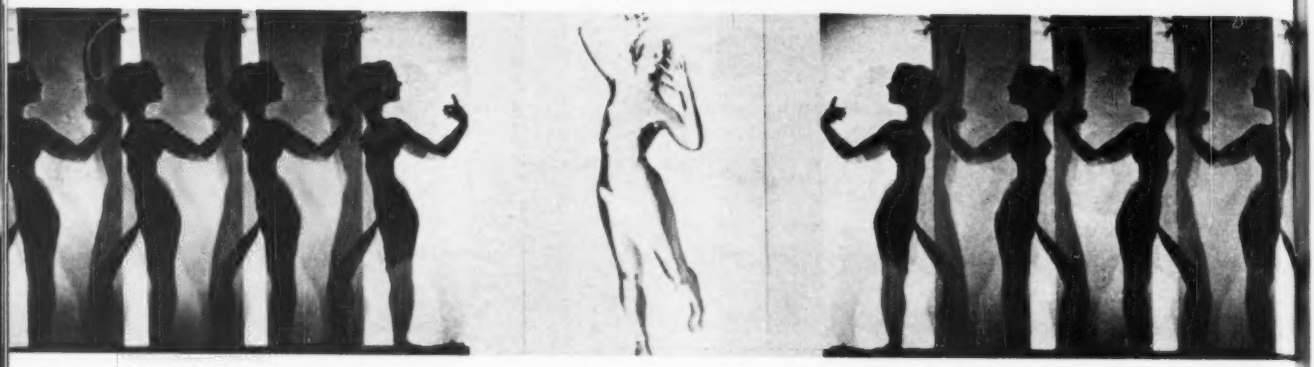


*REBOUND*

*Arthur M. Vinje*

*EVENING BALL GAME*

*Tom Fujita*



*MURAL*

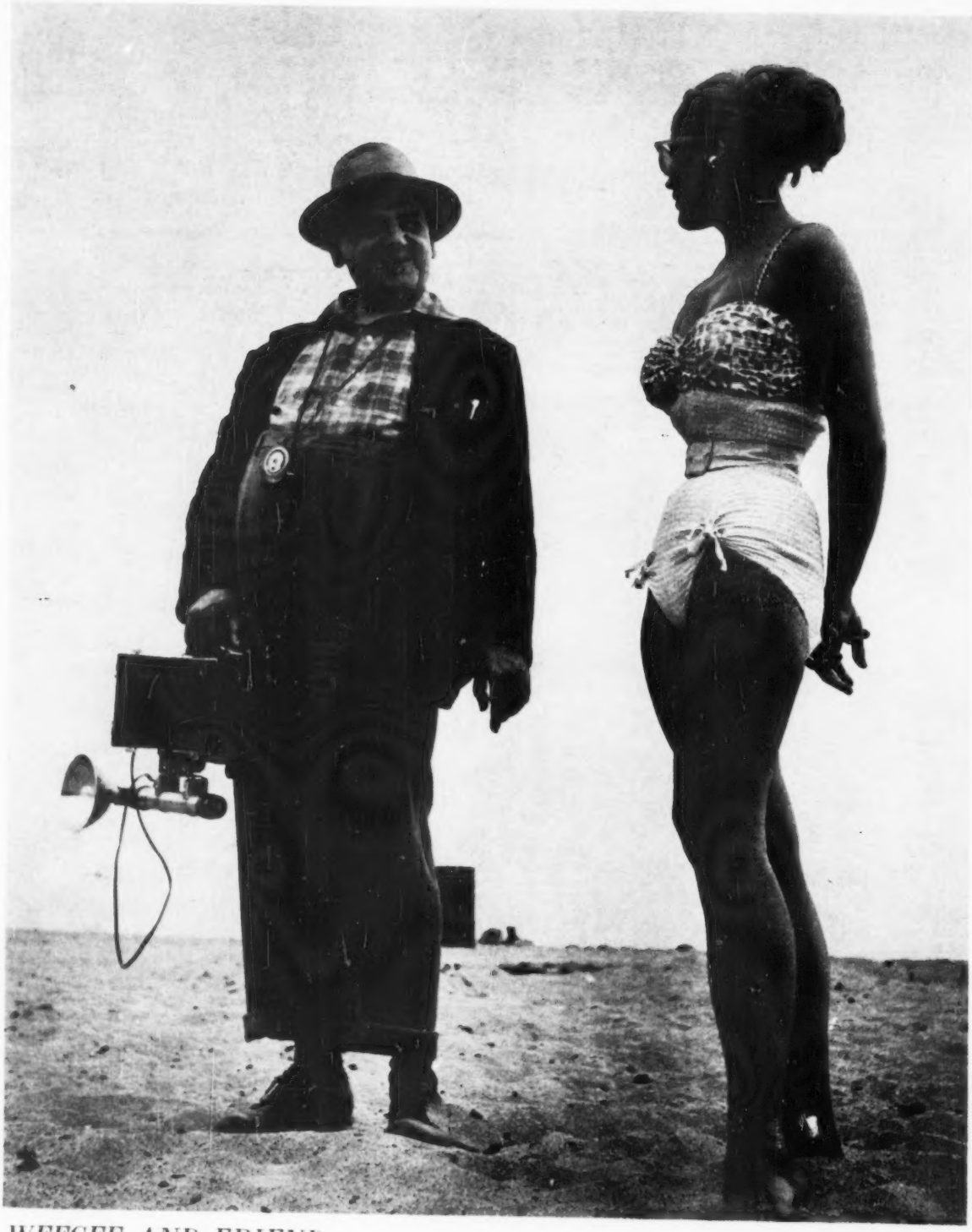
*Fred Swartz*

*BIRDS IN WINTER*

*Georg Loeffler*

*SENTINEL*

*Harry F. Tepker*



*WEEGEE AND FRIEND*

*Peter Gowland*

# PRIZE WINNERS

## in the POPULAR PHOTOGRAPHY 1951 international picture contest

### color

**first prize** ..... **$2,000**
*U. S. Savings Bond Plus Trophy*
"CHRISTMAS CAROL" by Harve Wobbe
*West Orange, N. J. (Cover)*

**second prize** ..... **$1,000**
*U. S. Savings Bond Plus Trophy*
"BLACK WIDOW LAYING EGGS" by Ken Middleham
*Riverside, Calif. (page 75)*

**third prize** ..... **$750**
*U. S. Savings Bond Plus Trophy*
"WYOMING RANCH" by Fritz Henle
*New York, N. Y. (pages 76-77)*

**fourth prize** ..... **$500**
*U. S. Savings Bond Plus Plaque*
"AFTER THE PAINTING BY DAVID" by Robert M. Titman
*Philadelphia, Pa. (page 78)*

**fifth prize** ..... **$250**
*U. S. Savings Bond Plus Plaque*
"GRAND FINALE" by Glen Fishback
*Sacramento, Calif. (page 79)*

***50 Prizes U. S. Savings Bonds each . . . . $100.00***

"Versailles Fireworks" by Thomaisse Anton, Winsted, Conn.; "Operation Unsuccessful" by Bernard of Hollywood, Hollywood, Calif.; "Mood Indigo" by Bernard of Hollywood, Hollywood, Calif.; "Portrait in Jordan" by K. Joseph Bistany, Buffalo, N. Y.; "Bad Business" by John Bright, Summerville, West Va.; "Nude" by Horace Bristol, APO 500, c/o Postmaster, San Francisco; "Nightmare" by Ro Capotosto, Long Island City, N. Y.; "Gateway" by Pedro de Churruca, Madrid, Spain; "Girl in a Glass" by Bob Cox, Pasadena, Calif.; "Shoot!" by Thase Daniel, El Dorado, Ark.

"Winter Morning" by Trevor M. Davis, Juneau, Alaska; "High and Wide" by Angel de Moya, Havana, Cuba; "Mary Christmas" by Jerome Drown, Nashville, Tenn.; "Just Like That" by Glen Fishback, Sacramento, Calif.; "Roses" by Mario Garettoni, Rome, Italy; "Salvo" by Alvin S. Glazier, Annapolis, Md.; "Vera and Pal" by Peter Gowland, Los Angeles; "Red Shoes" by Peter Gowland, Los Angeles; "Double or Nothing" by Robert V. Harry, New Canaan, Conn.; "Charros" by Fritz Henle, New York.

"Early Morning Repairs" by Robert Holland, Quechee, Vt.; "Potter's Hands" by W. C. Hungerford, Atascadero, (Continued on page 217)

### black and white

**first prize** ..... **$2,000**
*U. S. Savings Bond Plus Trophy*
"RING-BILLS AT GULL ISLAND" by David M. Stanley
*Phoenix, Ariz. (page 59)*

**second prize** ..... **$1,000**
*U. S. Savings Bond Plus Trophy*
"FIGURE IN FRAME" by Wellington Lee
*New York, N. Y. (page 60)*

**third prize** ..... **$750**
*U. S. Savings Bond Plus Trophy*
"RICKY" by Lorin D. Norcross
*Santa Barbara, Calif. (page 61)*

**fourth prize** ..... **$500**
*U. S. Savings Bond Plus Plaque*
"ORPHAN" by Bob Wilkins
*Atascadero, Calif. (page 62)*

**fifth prize** ..... **$250**
*U. S. Savings Bond Plus Plaque*
"SPLASH!" by Koji Takashima
*Kobe, Japan (page 63)*

***50 Prizes U. S. Savings Bonds each . . . . $100.00***

"Cat Ball" by Jules Alexander, New York; "Full Sail" by J. Elwood Armstrong, Detroit; "Windblown" by Bernard of Hollywood, Hollywood, Calif.; "Marbles" by John E. Blinn, Brooklyn, N. Y.; "Mountains in the Sky" by August Bommer, Zug, Switzerland; "The Matterhorn" by George Cserna, New York; "Gossip" by Toso Dabac, Zagreb, Jugoslavia; "Summer is Here" by Ben DeBrocke, Jackson Heights, N. Y.; "March on Wall Street" by Ernst Ebbefeld, Jackson Heights, New York; "Bound for the Ground" by Sam Falk, New York; "Sleepy Lion" by Jack Fields, Colorado Springs, Colo.

"Blanket Finish" by Jack Frank, New York; "Evening Ball Game" by Tom Fujita, Chicago; "Straw Mountain" by Archibald Fukutomi, Wailuku, Hawaii; "Going Up" by John Gajda, Detroit; "Hypnotist" by Louis W. Geier, New Orleans; "Shadow Stockings" by Peter Gowland, Los Angeles; "Weegee and Friend" by Peter Gowland, Los Angeles; "Nosy Pooch" by William H. Grand, Portland, Ore.; "Winter Pattern" by Louis Fredric Hechenberger, Plymouth, N. H.; "Frustration" by Wilbur Hedblade, Los Angeles.

"Marian Anderson" by Fritz Henle, New York; "Droshky in Teheran" by Allan M. Herdman, Jr., Branchville, N. J.; "Skipper" by Norvald Holen, Frederikstad, Norway; "Splash- (Continued on page 217)

*All prizes in the 1951 Contest are awarded in the form of United States Savings Bonds, Series E, and are listed here in terms of their maturity value. Winners who are not citizens of the U. S., and hence are ineligible to own these bonds, are awarded cash in the amount of the purchase price of the bonds. Each prize is accompanied by an attractive Certificate of Merit.*

# FLASH COMES OF AGE WITH THE *Kodak*

**HERE'S the new, completely modern solution to all the basic photoflash problems—a series of co-ordinated units, built to professional standards, incorporating all the best in flash engineering, *from which you select the exact combination that fits your needs and methods.***

Kodak Ektalux is "flash grown up." It discards all outworn tradition. It's a professional's dream, a press photographer's delight. Its Flasholder is the first high-energy, battery-condenser unit that's scientifically designed for holding. Extensions are series-wired—so there's no spotty firing, no lamp out of step. At 45 volts, the big Ektalux condensers will kick off as many as seven lamps, strung out over more than a hundred feet of slim cable, in perfect synchronism. New circuit refinements give your flash shutter special protection. And you can team Ektalux with any press, professional, or better-grade amateur camera.

***Rugged, Yet Light And Compact***—Every part of the Kodak Ektalux system is built for long reliable service without excess weight. The Flasholder is a magnesium casting; even with two batteries and the big husky press bracket, it weighs only 31 ounces. Extension units, with support clamps added, weigh only 21 ounces each. Reflectors detach with a twist of the wrist—and nest together, taking little space in the carrying case. Cords are tough and flexible, with neat, compact connectors.

***The System In Brief***—The Flasholder is the basic power unit—packaged all complete with the right mounting bracket for your camera (standard amateur type, press type, or Polaroid) and the right plug-in cord for your flash shutter. You need only specify what camera you use. You insert either one or two small 22½-volt batteries . . . and the Flasholder is then a complete working unit for flash shutter cameras—ready to use, no other items required.

For extension flash, you plug one or two Ektalux Extension Units into the Flasholder. Additional Extension Units can plug into these, chain-fashion. Each unit comes with one 20-foot cord.

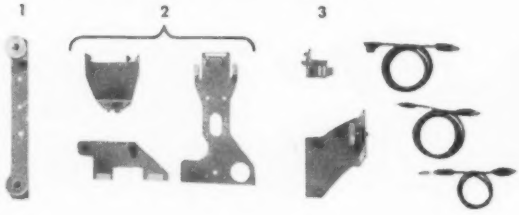
If you want to operate your flash shutter with a solenoid, tripping it from the Flasholder, there's the Kodak Ektalux Solenoid—especially designed to operate on the quick power surge from the Ektalux battery-condenser circuit. Or, if you already have a Graflex or Heiland Solenoid, you just select an Ektalux Adapter cord with the correct terminal fittings.

***For Non-Flash Shutters***—There's the Kodak Ektalux Synchro-Switch, a compact synchro-

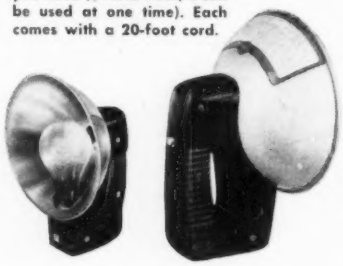
## How To Build Your Kodak Ektalux Team

**A.** Start with the Flasholder (above), specifying the camera you have. Flasholder comes complete with bracket and flash shutter cord. Prices: with the standard amateur bracket (1, below), $34.75; with the instant-on, instant-off press bracket (2), $39.50; with bracket for Polaroid camera (3), $35.75.

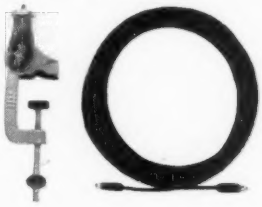
1 2 3



**B.** Select as many Kodak Ektalux Extension Units as you need ($14.50 each; 6 can be used at one time). Each comes with a 20-foot cord.



**C.** Extension Units stand on any flat surface, or screw on a tripod; but the most versatile supports are Kodak Extension Unit Clamps ($3.75). Extra 20-foot cords, $4; 3-foot cords, $3.20 and $3.50.



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# Note These Features:

# Ektalux SYSTEM

nizer which fits on the shoulder of the Flasholder. It's used with a solenoid, sets for either Class M or F lamps, and is very accurately adjustable to fit the time lag of your particular solenoid and shutter.

And for remote operation, just plug the 20-foot Remote Release cord into the Flasholder. Press the switch at the cord end, and the Flasholder trips the solenoid on your camera, 20 feet away.

***Versatility Plus Quality***—The Kodak Ektalux system is planned to solve any problem in photoflash lighting. The Flasholder has five inputs—for flash shutter cord, solenoid cord, two extension cords, and remote control. Extensions can be led out in one long line, or lines to either side of the camera. High-quality components are used throughout. The lamp circuit and solenoid circuit have big *separate* condensers, so that neither affects the operation of the other. A "trimming resistor" automatically switches into the lamp circuit when you detach an extension cord from the Flasholder; this protects your flash shutter from excessive power surge and arc when you are firing only one lamp—and it is typical of the carefully engineered Ektalux construction.

At right are some of the details and features of this superb flash system; below are the high-quality units that complete it. Your Kodak dealer will have additional details.

**EASTMAN KODAK COMPANY,** ROCHESTER 4, N.Y.

Professional quality, rugged construction, functional modern design.

Advanced battery-condenser circuit; separate condensers for lamps and solenoid provided in Flasholder.

Fires as many as 3 lamps with one 22½-volt battery; 7 lamps with two batteries.

Uses either midget or screw base lamps; quick loading and spring ejection for both types.

Midget lamps can be focused for normal spread or wide flat coverage (best for color).

Two extension outlets on Flasholder; input and output on each Extension Unit.

Extension Units do not require "booster" batteries.

"Trimming resistors" switch in automatically to protect flash shutter when extensions are NOT being used.

All lamps series-wired for perfect synchronization, no lagging.

"Open" type circuit minimizes battery drain; batteries last more than a year, thousands of flashes.

Safe circuit. Erroneous plug-in, across any Flasholder inputs, won't cause accidental firing of lamps.

Equally adaptable to solenoid or hand release; to flash shutters or exterior synchronization.

Ektalux Solenoid operates either "push" or "pull"; has extra travel for shutters with long trigger throw; is especially designed for battery-condenser operation.

Solenoid operates from release button on back of Flasholder.

High-efficiency parabolic reflectors are compact; detach instantly for packing.

Complete exposure guide for monochrome and color on back of each reflector.

Cords and fittings for every application; all contacts rhodium-plated for corrosion resistance and low electrical resistance.

Brackets to fit all leading amateur and press cameras.

Press bracket instantly detachable for holding Flasholder away from camera, on 3-foot cord.

Scientific hand-grip design for firm, easy, safe holding.

Light weight. Flasholder, 31 ounces; Extension Unit with clamp, only 21.

All units stack compactly in carrying case or bag.

**D.** For solenoid operation of your camera shutter, pick the Kodak Ektalux Solenoid (below, $18); it's designed for b-c operation. Kodak Ektalux Adapters (connecting cords) are also available for Graflex and Heiland Solenoids; $3.50 each.

**E.** For remote operation, with solenoid, use the Kodak Ektalux Remote Release (20-foot cord and switch, below; $5.50). And for precision synchronized flash with solenoid-operated non-flash shutters, the Kodak Synchro-Switch (below, right, $7.25); it fits directly on the Flasholder, adjusts for your particular solenoid.

Prices are subject to change without notice and include Federal Tax applicable when this advertisement was released for publication.

Kodak
TRADE-MARK

PHOTO GIFTS ARE PERFECT GIFTS

# GIVE KODAK CAMERAS

**...the right one will delight anyone on your list!**

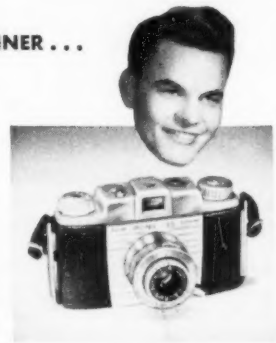
**IN DAYS WHEN CHRISTMAS** featured flowing wassail and a boar's head on the banquet board, a signet was the seal of authority in anybody's domain. Christmas dinner this year may start with chilled tomato juice, and focus on a plump roast turkey—but Signet is still the sign of authority in the camera field.

Ask any color enthusiast about the Kodak Signet 35 Camera. He'll glow over the Kodak Ektar 44mm. *f*/3.5 Lumenized Lens it boasts. He'll tell you about Signet's superb Kodak Synchro 300 Shutter, which has speeds ranging from 1/25 to 1/300, with unusual accuracy at all speeds, and is synchronized for all Class M lamps, such as Nos. 5 and 25.

Because the focusing ring rides on 50 ball bearings, focusing is effortless, smooth, quick. This same construction insures the utmost accuracy as well as the maintenance of that accuracy throughout the camera's life. The shutter release is positioned so you can find it, trip it even when you're wearing heavy gloves. The Kodak Signet 35's built-in range finder is coupled to the lens for the full focusing range—2 feet to infinity. Ranging and viewing are combined in one window. There's automatic double-exposure prevention, automatic film count, automatic film stop. The film advance works with just a touch on the knob. The body is a rugged lightweight die casting, with long-wearing black Kodadur covering . . . it all weighs only 18 ounces. It's quite a camera. Yet, the price keeps it in gift range for any amateur on your list. Neck strap included, it's $95.00. You can get a fine tan leather field case to go with it . . . just $8.50.

**WANT TO HEAR WHOOPS OF JOY FROM THE EXPERT** in your family? You can do no better than to give him the famous Kodak Medalist II Camera. Its versatility is amazing, its negative quality evokes admiring comment from any photographer. The Medalist II has the noted five-element Kodak Ektar 100mm. *f*/3.5 Lumenized Lens—completely color corrected—and the 9-speed, 1/400 Flash Supermatic Shutter. Twin eyepiece construction permits viewing full field image or magnified range finder image without shifting camera. Parallax correction is automatic. By removing the 2¼ x 3¼ roll-film back and adding the Accessory Back (see inset), you can use film packs, sheet films, and plates. The Medalist II also has automatic film stop, automatic shutter cocking as film is wound, and double-exposure prevention. With case, $312.50.

## FOR A PROMISING BEGINNER . . .



This Christmas is the time for a first color camera. A Kodak Pony Camera, naturally. The lens is a Lumenized Kodak Anaston *f*/4.5—corrected for crisp definition in black-and-white or color. The Kodak Flash 200 Shutter has speeds from 1/25 to 1/200, plus "B." Focusing extends from infinity to 2½ feet. Lens mount telescopes, locking shutter release to prevent accidental exposures. Kodak Pony 135 has automatic film stop, takes 35mm. Kodak film and comes at an easy $36.75. Kodak Pony 828, priced at just $32, takes 828 Kodacolor, Kodachrome, and black-and-white film.

The new Kodak Pony Camera Outfit (right) is the gift of gifts to start anyone on a picture-taking career. A complete outfit, it includes the Kodak Pony 828 Camera with Field Case, Kodak Flasholder Model B, Kodak 2-way Flashguard, 2 type "C" Batteries, 8 SM Flash Lamps, 1 roll of Kodak 828 Plus-X Panchromatic Film, and 1 roll of Kodachrome 828 Film . . . all for $55.

## MORE CAMERAS FOR ADVANCED PHOTO FANS . . .

Your eye will linger on a Kodak Retina IIa Camera . . . be delighted by a Kodak Reflex II Camera . . . light up when you see a miniature Kodak Flash Bantam Camera.

The Retina IIa combines an ultra-fast Schneider-Xenon *f*/2 Lens with 9-speed Synchro-Compur Shutter. Has combined coupled range finder and view finder, rapid film wind, automatic film stop, double-exposure prevention. $168.50.

Kodak Reflex II with Kodak Ektalite Field Lens to make low-light-level focusing easy. Has 80mm. *f*/3.5 Kodak Anastar 4-element twin lenses . . . Flash Kodamatic Shutter . . . automatic film stop—gives big 2¼ x 2¼ pictures, monochrome or color. With brown cowhide field case, $165. Adapter Kit for No. 828 film, $5.35.

Kodak Flash Bantam is a jewel among low-priced miniature cameras. Its Kodak Anastar *f*/4.5 Lumenized Lens and 1/200 Shutter with built-in synchronization yield superb Kodachrome transparencies, and crisp, detailed negatives for black-and-white enlargements, Kodacolor prints and enlargements. $57.50.

## STAY-AT-HOME OR VACATION-BOUND

Someone you know is hoping for a Kodak Tourist Camera. For an exacting photographer, the Kodak Tourist II with Kodak Synchro-Rapid 800 Shutter is your logical selection. From fastest action to critical portrait work—good pictures come easily with this ten-speed, 1/800-second, between-the-lens shutter, combined with the excellent four-element Lumenized Kodak Anastar *f*/4.5 Lens. Price, $100.00.

There are three other models in the Tourist Camera line-up, offering a Kodak Anaston *f*/4.5 Lumenized Lens in Flash Kodamatic Shutter at $74.50; Kodak Anaston *f*/6.3 Lens in Flash Diomatic Shutter at $47.50; and the Kodet Lens in the Flash Kodon Shutter at $27.

On all Tourists, shutter release is built into the edge of the camera bed, for utmost steadiness in releasing. The new Scopesight finder on the finer models offers special accuracy in framing and composing. A special clip on the *f*/4.5 models accepts the accessory Kodak Service Range Finder. Other features, such as the depth-of-field scale on the shutter and the sliding exposure computer on the camera back, add convenience to the top Tourists.

All Kodak Tourist Cameras make 2¼ x 3¼ negatives in black-and-white and Kodacolor. An Adapter Kit for the *f*/4.5 models at $15.50 permits three other sizes, including No. 828 black-and-white, Kodachrome, and Kodacolor.

The Kodak BULLETIN

## FOR A CHIP OFF THE OLD BLOCK . . .

A man-to-man gift is the Kodak Duaflex Flash Outfit. It's an exciting introduction to photographic fun—includes the Kodak Duaflex II Camera, with Kodar *f*/8 Lens, plus the Kodak Duaflex Flasholder. Complete with two rolls of Kodak Verichrome Film, eight flash lamps, two batteries, a camera manual, and the helpful beginner's guide, "Photo Tips." The Duaflex II, with twin lens and big brilliant reflex finder, will make a hit with any youngster. All in a handsome gift box, $29.25. Camera alone, $22.95.

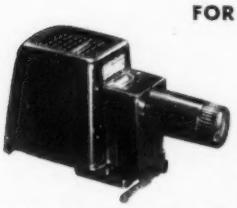
## AND FOR THE DAUGHTER OF THE HOUSE . . .

A Brownie Hawkeye Flash Outfit includes the Brownie Hawkeye Camera, Flash Model—attractive in black and grey with bright chrome trim . . . and the Kodalite Flasholder. Camera gets big 2¼ x 2¼ negatives in black-and-white AND Kodacolor. Camera, Flasholder, two rolls of Kodak Verichrome Film, eight flash lamps, two batteries, and the booklet, "Photo Tips," all in big gift box—for $13.75.

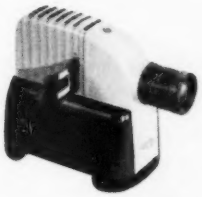
**FOR OTHER BEGINNERS** in photography—star reporters on the grammar-school paper and such—the Brownie Flash 620 Camera fills the bill. The accessory Flasholder attaches easily for night scenes and indoor party pictures. Lens has one setting for subjects five to ten feet away . . . another for over ten feet. Close-ups at 2½ to 3½ feet can be made by adding Kodak Close-Up Attachment No. 7A. Gives 2¼ x 3¼ negatives, which yield impressively good contact prints and enlargements. Camera, $13.75. Accessory Flasholder, $3.15.

The Brownie Reflex Camera's big reflex-type finder shows the picture . . . large and brilliantly clear . . . *before* it's snapped. It eliminates that tendency to lop off heads in the excitement of picture taking. Lens gives universal focus from 6 feet to infinity. For close-ups, tuck Close-Up Attachment No. 13 in the stocking with the camera. Accessory flasholder attaches in a jiffy for fine indoor pictures at night. Negatives from Kodak 127 film—Kodacolor or black-and-white . . . 1⅝ x 1⅝ inches—make fine enlargements. Camera, $12.40; Accessory Flasholder, $4.25.

## FOR BEGINNER AND EXPERT ALIKE . . .



The thrifty projector that's sure to evoke an appreciative "Ah-h-h!" from the audience as the color slides flash on the screen is the Kodaslide Merit Projector. Crisp, brilliant color on the screen . . . and back at the projection table, real ease in handling the slides. The handy top-slot feed automatically protects against jarring or accidental repeats. A fine Lumenized 5-inch *f*/3.5 Kodak Projection Ektanon Lens combines with a 150-watt lamp to provide superior projection quality for the average living room. Built-in elevating mechanism too . . . all at $24.50. Case, $9.50.



For the photographer who can barely keep up with requests to see his slides . . . the Kodaslide Projector, Master Model, with a choice of four Lumenized lenses. You can give the 5-inch Kodak Ektar *f*/2.3 or Kodak Ektanon *f*/3.5 Lenses for home viewing; the 7½-inch Kodak Ektar *f*/2.3 or Kodak Ektanon *f*/4 for lecture rooms. Any one of these lenses . . . with the powerful 1000-watt lamp . . . gives huge, crystal-sharp screen images from edge to edge. Accepts 300- to 1000-watt lamps. $169 to $246, depending on lens. Carrying Case, $50.

For cozy home viewing of slides . . . or for editing them . . . the Kodaslide Table Viewer, 4X, is the answer. Combines projector and screen in one ready-to-use case. Shows brilliant four-times-enlarged pictures, even in fully lighted rooms. No need to darken the room, or rearrange furniture. Has easy-to-use left- or right-hand feed, AC-DC, 100 to 125 volts. $49.50. Carrying Case, $15.50.

**EASTMAN KODAK COMPANY,** ROCHESTER 4, N. Y.

*Prices are subject to change without notice and include Federal Tax applicable when this advertisement was released for publication.*

Kodak
TRADE-MARK

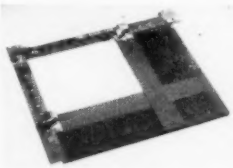
# Perfect Gifts To Give or Get

## WHAT AIDS DO YOU NEED RIGHT NOW?

**For those seeking broader fields . . .** Bring a Kodak Flurolite Enlarger into your darkroom, and enjoy the greatest versatility in photographic work you've ever known. First of all, it's a great enlarger—but it goes far beyond enlarging. With accessories, it can be used for copying, close-ups, photomicrography, microfilming, cine-titling, slide making, and as a view camera—in addition to enlarging.

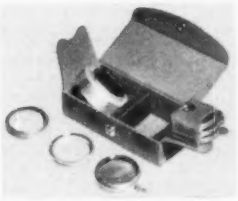
The Flurolite's "integrating sphere" lamphouse and ring-shaped fluorescent lamp give cool light, uniformly distributed—light with good image contrast for focusing as well as speed. A leakage reactance transformer (in the base of the stand) assures instant starting of the lamp. And, mechanically, the Flurolite has every feature that helps you to good prints. Two-hand control makes elevating and focusing a simultaneous, effortless operation. Coil spring counterbalance and micromatic adjustment wheel make precise height variations easy. The large base and rigid steel column keep vibration to a minimum. The bellows, of long-wearing neoprene, is strengthened with flare-reducing forms; for permanent alignment it is attached with rigid die castings. With the Flurolite, you're sure of a centered picture—right side up. The glassless negative carrier is of the rotary type . . . open frame, open hinge . . . ready to load quickly and easily. Carriers are obtainable in 8 sizes, for negatives 24 x 36mm. to $2\frac{1}{4}$ x $3\frac{1}{4}$ inches. Distortion control, at any angle, is provided by the tilting negative plane (with zero indicator). The filter holder, which accepts "B" glass or 2-inch square gelatin filters, can be moved very close to the lens to eliminate filter reflections and stray light in color work.

The substantial base has a lighttight, easily accessible storage cabinet for paper. All these features make the Flurolite a wonderful present for an advanced worker. With one negative carrier, without lens, $112.50.



Speaking of gifts, consider the Kodak Masking Easel, 11 x 14, which fits most vertical enlargers. Its spring-action arms make margin control easy, assure square corners. $11.25.

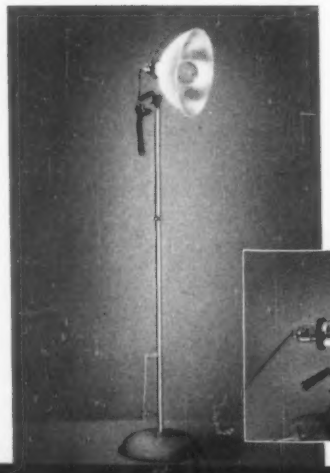
**For a new hand at enlarging . . .** The Kodak Hobbyist Enlarger is a thrifty, soundly designed basic enlarger. Although it does not have the advanced features of the Flurolite, the Hobbyist does have all necessary features for good enlargements. The cool fluorescent lamp and the "integrating sphere" head give excellent printing speed, contrast, and even light distribution. Height permits 1.4 to 7 times enlargement on the baseboard. Adjustments are smooth, with locks for both elevation and focus. One rotary negative carrier included; choice of 8 sizes from 24 x 36mm. to $2\frac{1}{4}$ x $3\frac{1}{4}$". The Kodak Ektanon Lens, $f$6.3, 89mm., has click stops for easy adjustment in the dark. Price, complete, $49.50.



**To help anyone get finer pictures . . .** The Kodak Pola-Screen is useful for controlling sky brightness—in color or black-and-white shots—without altering other tonal values. It's also especially useful in emphasizing clouds with color films. Priced from $6.50.

Kodak Portra Lenses 1+, 2+, and 3+ allow close-ups of small subjects . . . without change of exposure. From $2.50. Kodak Wratten Filters allow you to change tonal values in black-and-white shots and solve special problems in color shots. Wide variety of types, for many purposes. From $.45.

A handsome gift for any photographer . . . a Kodak Combination Filter Case, filled with individually selected lens attachments.



**For the indoor photographer . . .** Winter evenings offer opportunity for unhurried enjoyment in indoor picture taking. And lighting equipment helps determine the quality and scope of the pictures. Kodak Vari-Beam Lights are easy to use. With Vari-Beam units you *dial* the change from spot to flood. The $16 Kodak Vari-Beam Standlight telescopes 3 to $5\frac{1}{2}$ feet in height. The $10.50 Kodak Vari-Beam Clamplight has the same reflector, and a padded clamp which attaches easily to almost any square or tubular object. Both have efficient 12-inch aluminized reflectors.

**For flash-shutter cameras,** there's the Kodak Flasholder, Model B, with Flashguard; it uses two "C" batteries or Kodak B-C Flashpack and "midget" lamps such as SM and No. 5. Pressing a button ejects used lamps. Detailed exposure guide on reflector back. Complete with Kodak 2-Way Flashguard, $12.35 (without batteries). B-C Flashpack, $2.95 (without battery).

## FOR DARKROOM ENTHUSIASTS...

Thoughtful Santas know how welcome darkroom items are. For example, Kodak Packaged Chemicals. You merely add water in the right amount . . . and you're set to operate. They tend to keep the darkroom neater, too. Every darkroom worker has his favorites—and there are dozens of Kodak Chemical Preparations to select from.

The Kodak BULLETIN

Kodak enlarging aids make wonderful gifts. Maybe Christmas is the time for a new Kodak Electric Time Control . . . to make print timing really precise. It will save plenty of paper, and it's only $13.50.

Many a darkroom could use a new Safelight . . . maybe one like the Kodak Adjustable Safelight Lamp which can be attached to wall, shelf, or bench. Can be adjusted to any angle. Price with one Safelight Filter, $8.25.

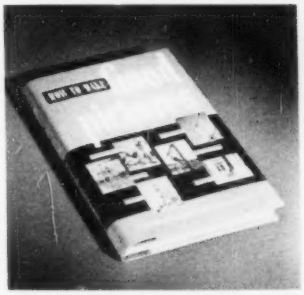
For the youngster beginning to show real interest in photography, here's a mighty thoughtful gift . . . the Kodacraft Advanced Photo-Lab Outfit. For only $13.95, it includes a Kodacraft Printer, the Kodacraft Roll-Film Tank, and all materials needed for developing and printing.

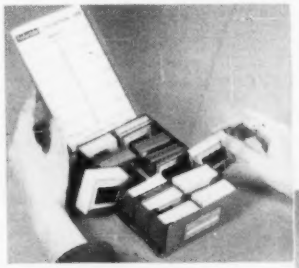
The lower-priced ($8.50) Kodacraft Photo-Lab Outfit contains similar developing materials, but provides a Kodacraft Printing Frame, with masks.

The Kodacraft Printing Kit has everything for making prints. $4.85.

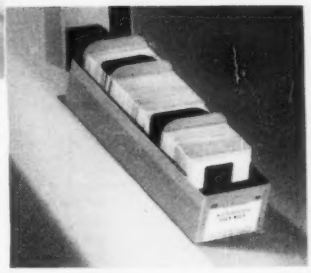
If you've examined one, you know the usefulness of the Kodak Reference Handbook, with all its seven basic Kodak Data Books. In rugged multi-ring binder, it's $3.50. Another book to have is "The Complete Book of Lighting" by Don Nibbelink. For $2.95, it gives you a 256-page briefing on every phase of lighting.

A necessity for any beginner is this new edition of the most famous of all books of its kind, "How to Make Good Pictures." Twenty-one chapters . . . 224 pages . . . hundreds of pictures—32 pages in full color . . . sturdy board binding. Look for it in its handsome new red and black jacket. Price, $1.





The Kodaslide Compartment File not only protects your slides but, for easy use, group-files them in 12 swing-out compartments. There's an index inside the cover, too. Takes 240 cardboard or 96 glass slides, $3.75. The Kodaslide File Box, all metal, takes 140 cardboard or 55 glass slides. Complete with separators, $1.50.



**AND FOR ANYONE,** especially you . . . a supply of Kodak Films and Papers. This is a time for some of the best shots of the year . . . and dependable Kodak products will help make the most of every one. For anyone who likes photography, from beginner to expert, it's hard to think of a more welcome, more useful gift. Your Kodak dealer can really help with your Christmas shopping.

**EASTMAN KODAK COMPANY**

**Rochester 4, N. Y.**

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Kodak
TRADE-MARK

# G.B.S.—Snapshooter

**Shaw** and camera, from 35-mm color slide by Harold White, his printer.

*His last completed work reveals George Bernard Shaw's ability as photographer and versifier*

ONE of the obituary notices of George Bernard Shaw said that his long lifetime, which lasted little less than a full century, gave him a chance to take an interest in almost everything on earth, including the camera. Oddly enough his last completed work, as interesting photographically as it is from a literary point of view, is a little book about his home town. Entitled *Bernard Shaw's Rhyming Picture Guide to Ayot Saint Lawrence**, the volume contains 59 pictures he took and verses he wrote. Together they give an informal and affectionate description of the small, colorful English village.

The origin of this unique book goes back many years when Ellen Terry, famous actress, passed through Ayot one day and called upon the postmistress for some picture post cards. When Shaw heard of this he promptly filled a small book with pictures, wrote an appropriate verse for each, and sent the finished work to Miss Terry. It miraculously survived and eventually came back into the hands of Shaw. He decided to publish a guide to the village and enlarged the original idea, this time using only pictures taken by himself.

Photography fascinated Shaw, and it is fitting that this man, who was just as much a local celebrity as an international figure, should use his camera to record for posterity the scenes in the tiny old-world village where he lived the last 44 years of his life and which he made famous.—▶

*Published by The Leagrave Press Ltd., Luton, England. Cloth, 5 shillings ($1.00).

We common people and our betters
Come here alike to post our letters.

Not much outside, its rooms within
Are rivalled by no other inn.

Now back our walk we must retrace
Pass in reverse, the pillared gateway.
Shun the left turning at this place
And plod once more the village straightway.

## Unknown Worlds

(*Continued from page* 38)

Dents and bruises marred the once-sleek lines, and the rocket went back to the workshop for repair, to be ready later that afternoon for another take-off.

That's the way it went day after day as the special effects crew labored to achieve exactly the desired photographic illusion despite props that perversely refused to follow the script. While "live action" (with human actors) took only 22 days of shooting, the special effects—rocket take-off, an earthquake, the flooding and destruction of New York City—ate up four months. And before that a full year was spent in research.

"The space ship's take-off lasts only ten seconds in the picture," Pal explained, "but we spent six weeks getting it on film, and four weeks shooting the landing on Zyra. To make these scenes look more authentic we shot at different stages and from various angles, using both closeups and long shots. For sound effects we sent a crew to the Douglas airplane plant in Santa Monica where they recorded the blast of jet engines. We got terrific low-register rumbles, well below the 50-cycle range. The bass effects were so powerful you could actually feel the sounds.

"And then, in putting the sound track into the picture, we blended at least 20 different noises simultaneously. Wing jets, tail jets, and the booster engine all had to sound different, and at the same time merge with the background noises—people screaming, the bellowing of animals being loaded aboard ship, and shots fired by panic-stricken citizens who couldn't get on the rocket. Into all this went the musical accompaniment."

The earthquake scene in *When Worlds Collide* was simulated on a specially-constructed stage 30 feet square. The platform was on rollers, and at the critical instant, received the full force of two 18-ton steam hammers. Without rehearsing or forewarning the actors, director Rudy Mate trained three cameras on them and merely instructed them to do what came naturally. The huge pile drivers hit, furniture cracked, lamps fell, people were thrown to the floor, and very real fright showed on the faces of the cast caught amid this hellish uproar.

Still another photographic miracle was the illusion of a 450-foot tidal wave flooding New York and leaving only the tallest skyscrapers above water. The buildings you see are the real McCoy and not miniature facsimiles. To get the last ounce of authenticity into this sequence, Pal combined flood pictures with actual street scenes in a way that leaves you gasping. Using photographs as a guide, he had his crew build a 10 x 30-foot replica of Herald Square from blocks of wood painted a dull black so they wouldn't photograph. Water from two 100-gallon tanks then was unleashed through this miniature "black-out" set. The water surged through the streets in realistic fashion, providing a film strip showing flood waters as if they were pouring through New York itself. Later, scenes of the real Herald Square were superimposed over the flood film by a matte (masking) process. The city buildings registered perfectly with the masked-out areas left by their black counterparts.

While George Pal explored the mysteries of outer space, a pair of young, convention-defying producer-writers named Jack Rabin and Irving Block turned their cameras on the center of the earth for *Unknown World*. The live action in their picture, released by Lippert, was filmed in seven days and then blended with an amazing array of trick photography sequences.

"We didn't have a single actor on location," Block explained. "We couldn't afford to. But when performers saw themselves climbing underground mountains and lashed by subterranean tornados, they wouldn't believe it. 'How in the world did we ever get there?' they wanted to know."

For an extinct volcano in the Aleutian Islands they used a rocky hilltop only a hop, skip, and a jump from Hollywood and Vine. There they shot the departure of scientists for the center of the earth. Back in their cramped and crowded (20 x 20-foot) special effects lab they surrounded the Hollywood hill with ocean and enlarged their two-foot model of a "Cyclo-Tram" (a kind of mechanical mole) into a monster 50 feet long.

Next, the team went to New Mexico's Carlsbad Caverns where they shot background stuff for the subterranean adventures. The Carlsbad films were whisked back to their lab and there combined with live action by double-printing and careful masking. Rabin and Block whipped up a home-made brew of underground waterfalls, cyclonic storms, and showers of volcanic boulders.

"Every shot was a trick shot," Rabin admitted. "We used miniatures, matte shots, traveling mattes, and rear projection. We made a sketch for every scene and every camera setup, cast the volcanic rocks ourselves, did all the painting and mattes, and literally worked day and night. We even borrowed some awe-inspiring sound effects from the University of Southern California engineering school; on our sound track the noises became electrical storms."

Twentieth Century-Fox's *The Day the Earth Stood Still* deals with fantastic ideas which for years have captured the imagination of science-fiction *aficionados*. This story assumes that a civilization 5,000 years more advanced than ours has solved problems of gravitational flight and interplanetary travel. As the picture opens, news flashes reveal that a mysterious object is hurtling towards earth at 4,000 miles an hour. A giant flying saucer lands in Washington, D. C., on the lawn between the Washington Monument and the White House. Two passengers disembark—a man of apparently human form and a nine-foot robot with a Cyclops eye able to disintegrate any foe by one searing blast.

Klaatu, the human, explains that he has been sent from another planet to warn earthlings against their atomic experiments which threaten the future of the entire galaxy. Alarmed citizens capture and kill him when Klaatu demonstrates


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his planet's power over our world by making Earth stand still for 30 minutes. Then Gort, the great robot, attacks the people and inflicts his own terrifying brand of destruction until he finds Klaatu. After reviving his master, the two alien visitors take off for home in their flying saucer, leaving behind them a frightened and more thoughtful world.

Special effects men accomplished the landing with a miniature model and double-printing in the processing lab, but the full scale model of the saucer was a problem of a different kind. The huge disc, looking like an up-turned soup tureen, cost $100,000 to build and reached a height of 25 feet. One day the special effects crew thought they had themselves a saucer that might really fly: high winds sweeping across the lot where the monster was moored suddenly snapped supporting ropes and caused the saucer to wobble dangerously. But before it tipped over and went rolling off, the crewmen secured it with additional lines.

Another problem was a split in the space ship's dome. The saucer had an invisible seam, covered with soft plastic and silver paint, which was to open on cue, then let down a ramp to disembark the visitors from space. But the hot sun melted the plastic and revealed the secret seam; prop men were on the jump continually, keeping the split in repair.

The saucer inside was finished with the latest in galactic decor: lucite controls moved at the wave of a hand, corrugated glass walls opened and closed by "harnessed light," and out-of-this-world diamonds, brought to earth by the space men, were cut like no other stones ever seen. They were designed by expert crystallographers in the studio's optical department, and achieve a brilliance rarely matched by orthodox cuts.

Gort, the terrifying automaton, was constructed from a substance that looks like "fluid metal." It walked and moved its hands without moving its arms, thus giving it an eerie, inhuman appearance. The "disintegrator" eye was made from lucite and glowed with a blue light whenever Gort was angry. Although the studio maintains strict secrecy on the operation of the robot, POPULAR PHOTOGRAPHY has learned from observers on the set that a very tall man inside the giant made it possible for the space visitor to walk.

The space-ship shenanigans in this and other science-fiction movies really aren't as far-fetched as they might seem at first glance. Dr. Samuel Herrick, astronomer and technical adviser for *The Day the Earth Stood Still*, conducts a class in rocket navigation and is at work on the same problem that space man Klaatu already has solved—how to overcome the earth's gravitational pull on a rocket. With atom-powered submarines and airplanes reportedly under construction, and top scientists seriously proposing a man-made satellite that would circle the earth like a miniature moon, Hollywood may soon find reality catching up with its fantasy. But when the science fiction of today becomes the science fact of tomorrow, U. S. moviegoers should be old hands at space travel—thanks to the genius of special effects men.—

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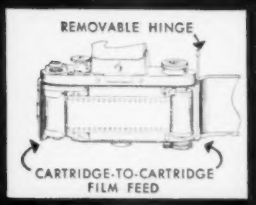


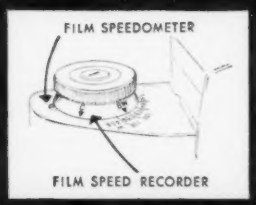


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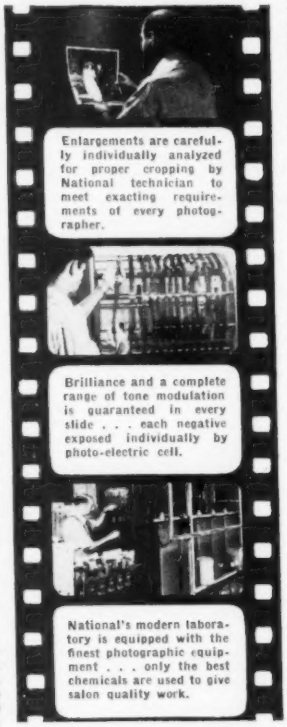


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## Your Lens

(*Continued from page* 53)

**SOME HELPFUL DEFINITIONS**

ABERRATION—a fault in lens performance which prevents the convergence of light rays as a perfect point on the film plane.

ANASTIGMAT—a lens consisting of three or more glass elements corrected to bring vertical and horizontal lines to a focus in the same plane.

DEPTH OF FIELD — distance between points nearest and farthest from camera which are acceptably sharp.

DEPTH OF FOCUS—variation in lens-to-film distance of camera within which an acceptably sharp image of object focused will be obtained.

DISTORTION—incorrect rendition of the shape of an object.

DOUBLET—a lens consisting of two elements, usually with a diaphragm or stop between them.

MENISCUS—a convergent concavo-convex lens used extensively on inexpensive fixed-focus box cameras, composed either of a single element or two elements cemented together.

RAPID RECTILINEAR—a lens of the doublet type corrected for spherical aberration and distortion of straight lines but not for astigmatism. (Other optical terms are fully described in text.)

Do you attempt to create moods or subjective impressions with your camera, or are you always after tack-sharp reproductions of what you see in your viewfinder?

Admittedly, any anastigmat lens made by a reliable manufacturer is inherently sharper than a rapid rectilinear or doublet lens which, in turn, is sharper than an inexpensive single meniscus lens. Naturally, there are differences in quality and cost within each of these main groups as well. The photographer who is content with contact prints can satisfy his requirements for picture sharpness with a simple meniscus lens. In fact, the owners of inexpensive box and flash cameras are often amazed at the sharpness and other appealing qualities of enlargements made from their negatives. Of course, as your enlargement requirements increase, you are obliged to invest in better corrected and more costly lens equipment.

Photographic lenses have quite a number of inherent faults or "aberrations" which are corrected to a greater or lesser degree by the lens designer. These faults, when uncorrected, produce areas of unsharpness, haze, and displacement or distortion of the picture image. One of the commonest shortcomings is "spherical aberration" where rays coming through the central areas of the lens do not converge at the same distance from the lens as rays coming through its outer zone, making the resulting image hazy or blurry. In the case of simple lenses, this fault is corrected by placing a "stop" or aperture in front of or behind the lens so the image-forming rays pass through the central areas of the lens alone. This admits less light and requires longer exposures to form an image on the light-sensitive film, but the quality of the image is im-

(*Continued on page* 143)

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| GE PR-1 DeLuxe | 32.50 | 19.75 |
| NORWOOD DIRECTOR | 35.00 | 24.50 |
| WESTON II | 32.50 | 18.95 |

Average Shipping Weight 3 lbs.

### ENLARGERS

| | New | Used |
|---|---|---|
| DeJUR Professional, 4x5, f4.5 lens, condenser | 189.50 | 129.50 |
| DeJUR Versatile I, up to 2¼x 3¼, f4.5, condenser | 139.50 | 89.50 |
| DeJUR Versatile II, up to 3¼x 3¼, f4.5, condenser | 109.50 | 69.50 |
| ELWOOD S-2, 5x7 | 79.40 | 49.95 |
| FEDERAL 135, 35mm, f4.5, cond | 55.90 | 39.50 |
| FEDERAL 269, 2¼x3¼, f6.3 | 44.50 | 32.50 |
| Kodak HOBBYIST, f6.3 | 49.50 | 37.50 |
| AUTOMEGA B3, 2¼x3¼ | 175.35 | |
| Simmon OMEGA B4, f4.5 | 145.98 | 94.50 |
| Simmon OMEGA D2, 4x5 | 196.58 | |
| OMEGA D2, 4x5, 5¼" f4.5, cond | 243.20 | 149.50 |
| SOLAR 120, 2¼x3¼, f4.5, cond | 93.50 | 49.50 |

Average Shipping Weight 40 lbs.

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## KROMBACH
**BINOCULARS**

★ Fully Coated Lenses
★ Compact, Extra Lightweight
★ Critically Sharp Distance Focusing
★ Central and Single Eye Focus
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**FULL SYNCHRO (X-M)**
**Compur Rapid Shutter**

Shp. wt. 5 lbs.
**117.00** used
**Coated f2 Schneider Xenon**
★ Coupled Rangefinder ★ Parallax Correction
★ Synchronized for Flash at ALL Shutter Speeds up to 1/500 Second
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★ Direct reading ASA scale
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**8.95**
Shpg. wt. 1 lb.

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**PEERLESS Crystal Beaded**
## TRIPOD SCREENS

**30 x 40 -- 8.19**
**40 x 40 -- 9.64**
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★ For Color Slides and Movies
★ Brilliant Projection
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Complete with MICROPHONE TAKE-UP REEL PICK-UP CORD
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**2 x 2 Slide Projector**
*SAVE 37%*

**34.50** used
★ 300 Watt Lamp
★ Blower Cooling
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★ Lists at $54.50

**FREE**
Set of 36 A to Z slides
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**FAMOUS MAKE**
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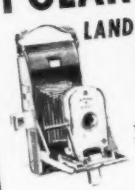

**59.50** used
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★ Coated Lens
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The 35mm Hit from Western Germany!

f3.5 Coated Lens with Flash Shutter

★ Focuses 3½' to Infinity
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★ Built-in Self Timer
★ Takes Black/White & Color

32.50 Postpaid

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COATED f3.5 LENS

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★ Speeds from 1/10 to 1/300 sec.
★ Coupled Rangefinder
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★ Leather Case

2¼ x 3¼ Anniversary

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| | |
|---|---|
| CONTAX IIA with Ctd. f1.5 Sonnar | 474.00 |
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| 35mm f2.8 Coated Biogon | 260.00 |
| 85mm f2 Coated Sonnar | 289.00 |
| 135mm f4 Coated Sonnar | 198.00 |
| Universal TEWE Finder | 59.95 |
| TOTAL LIST PRICE if new | $1294.95 |
| You Save | $545.95 |
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Every Part of this Equipment is Flawless, Looks and Performs like New! Fully Guaranteed for 1 Year!

We also have a Limited Quantity of Genuine Zeiss Contax IIA Lenses, Specially Priced. Write Today!

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|---|---|---|
| EXAKTA B (127), f3.5 Exaktar | | 49.50 |
| HASSELBLAD ¢f2.8*, Ektar | 548.00 | 409.50 |
| KINE EXAKTA 33, f2.8 | | 99.50 |
| KINE EXAKTA V, ¢f2* Biotar | 313.75 | 197.50 |
| National GRAFLEX II, f3.5 | | 44.50 |
| PRAKTIFLEX II, ¢f2.9, NEW | 49.50 | |
| 2¼x3¼ GRAFLEX B, RB, f4.5 | | 49.50 |
| 3¼x4¼ GRAFLEX B, RB, f4.5 | | 49.50 |
| 3¼x4¼ GRAFLEX C, RB, f4.5 | | 69.50 |
| 3¼x4¼ SUPER D GRAFLEX, RB, ¢f4.5* Kodak Ektar | 239.00 | 149.50 |
| 4x5 GRAFLEX B, RB, f4.5 Kdk | | 69.50 |
| 4x5 GRAFLEX D, RB, f4.5 Kodak | | 69.50 |
| 4x5 SUPER D GRAFLEX, RB, ¢f5.6* Kodak Ektar | 239.00 | 169.50 |

Average Shipping Weight 6 lbs.

## ROLL FILM CAMERAS

| | New | Used |
|---|---|---|
| Ansco TITAN, 2¼x2¼, ¢f4.5* | | 39.50 |
| Balda LUX (full and half 120) FULL SYNCH ¢4.5 Schneider | 49.95 | |
| Kodak MEDALIST, f3.5, RF | | 89.50 |
| Kodak MEDALIST II, ¢f3.5*, RF | 312.50 | 169.50 |
| Kodak MONITOR 620, f4.5 | | 39.50 |
| Voigt PERKEO 2¼x2¼, ¢4.5* | 49.50 | |
| Voigt RANGEFINDER BESSA II, 2¼x3¼, ¢f3.5* | 115.00 | 87.50 |
| SUPER IKONTA B, ¢f2.8* Tessar, RF | 232.00 | 149.50 |
| SUPER IKONTA BX, ¢f2.8* RF, built-in exposure meter | 275.00 | 169.50 |
| SUPER IKONTA C, 2¼x3¼, ¢f3.5*, RF | 186.00 | 117.50 |

Average Shipping Weight 5 lbs.

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## SUPER IKONTA A

T-ctd f3.5 Zeiss Tessar

(was $162.00)

SPECIAL

99.50 Shpg. wt. 4 lbs.

★ Coupled Rangefinder
★ Compur Rapid Shutter
★ Double Exposure proof

Save $32.00 on FAMOUS

## DeJUR "Citation"

8mm Movie Camera with f2.5 COATED LENS

47.50 used

LIST $79.50

★ Easy to Load
★ Variable Speeds
★ For color or black/white

Shpg. wt. 5 lbs.

## 8mm EQUIPMENT

MOVIE CAMERAS

| | | |
|---|---|---|
| B&H SPORTSTER, ¢f2.5 | 109.95 | 59.50 |
| B&H AUTO-8 MAGAZINE, ¢f1.9, 1½" ¢f3.5 foc. lenses | 284.15 | 179.50 |
| CINE KODAK 8 Mag., f1.9 | 155.00 | 99.50 |
| CINE KODAK BROWNIE, ¢f2.7 | 44.50 | 32.50 |
| Keystone OLYMPIC, ¢f2.5 | 79.50 | 57.50 |
| Revere 55, ¢f2.8 | 69.50 | 39.50 |
| Revere 88, f2.5 | 72.50 | 44.50 |
| Revere 99, 3-lens turret f2.8 | | 59.50 |

Average Shipping Weight 6 lbs.

MOVIE PROJECTORS

| | | |
|---|---|---|
| B&H REGENT, 500W, case | 169.95 | 114.50 |
| DeJUR "1000" 750W | 167.50 | 109.50 |
| KEYSTONE K-108, 750W | 129.50 | 79.50 |
| REVERE DELUXE 90, 750W | 144.50 | 84.50 |

Average Shipping Weight 30 lbs.

## 16mm EQUIPMENT

MOVIE CAMERAS

| | | |
|---|---|---|
| B&H FILMO 70DA, 3-lens, f1.9, 3" f3.5, 17mm f2.7 | | 269.00 |
| BOLEX H-16, latest, ½" ¢f1.9 | 282.25 | 179.50 |
| CINE KODAK B, f1.9 | | 49.50 |
| CINE KODAK MAGAZINE, f1.9 | | 99.50 |
| CINE KODAK ROYAL, ¢f1.9 | 181.00 | 137.50 |
| KEYSTONE A12, turret, ¢f2.5 | 116.50 | 79.50 |
| KEYSTONE K-50, Mag, ¢f1.9 | 161.00 | 99.50 |

Average Shipping Weight 12 lbs.

MOVIE PROJECTORS

| | | |
|---|---|---|
| B&H DIPLOMAT, 750W, case | 289.95 | 189.50 |
| KEYSTONE A-82, 750W | 112.50 | 67.50 |
| KEYSTONE K-160, 750W | 129.50 | 79.50 |
| REVERE 48, 750W | 167.50 | 99.50 |

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## BRAND NEW More Christmas Specials

| | List | Now Only |
|---|---|---|
| 2x2 Slide File, All Metal, sturdy, holds 300 slides | SPECIAL two for | 2.39 4.59 |
| Pearless Katch-All Plastic Gadget Bag, fine quality | 6.95 | 2.98 |
| 11x14 Metal Enlarging Easel | 6.95 | 5.69 |
| Pewaflite Sr. 4-light portable unit (less lamps) | 12.95 | 8.95 |
| Pearless 4-section brass and chrome tripod, extends to 47½", folds to 14" | 7.50 | 5.69 |
| 10x10 Trimming Board, finest | 7.75 | 5.98 |
| Saddle Leather (Top Grain) Press Outfit Case | 35.00 | 19.95 |

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## PRAKTIFLEX II

35mm Single-Lens Reflex

f2.9 Coated VICTAR LENS

List Price $72.50! 49.50

Shpg. wt. 5 lbs.

★ Focal Plane Shutter
★ Speeds to 1/500th second
★ Interchangeable Lens Mount
★ Eye and Waist Level Finder

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|---|---|
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| Graphic-Graflex photography | 4.05 |
| 1951 Leica Manual (postpaid) | 5.00 |
| Nude in Photography, Tulchin | 4.50 |
| PhotoLab Index, NEW Edition | 14.40 |
| Photography for Teen Agers | 2.65 |
| 35mm Technique, Newcombe | 3.60 |
| Twin-Lens Companion, Newcombe | 3.40 |
| Kodak Color Photography Book | 3.60 |
| Fritz Henle's ROLLEI | 3.75 |
| Image Management, Haz | 3.15 |
| Kodak Reference Handbook | 3.15 |
| Complete Lighting, Nibbelink | 2.95 |
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Everyone Used — Guaranteed 1 Year!

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|---|---|---|
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| ★ BELL & HOWELL Model 138 750W, 8" Speaker | 299.50 | 139.50 |
| ★ NATCO Sound/Silent 750W 12" Speaker, ft. 6 lens | 460.00 | 149.50 |
| ★ VICTOR 408 Sound/Silent 750W, 12" Speaker, 2000 ft. film capacity | 495.00 | 149.50 |

ADD EXPRESS CHARGES

¢ Lens is Coated
* Camera Equipped with Flash Shutter
RF Built-in Coupled Rangefinder

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ONE FULL YEAR OF SERVICE!

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16mm MOVIE CAMERA
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SUPER COMAT Lens in Focusing Mount

★ Instant Magazine Loading Color or Black & White
★ Five Shutter Speeds
★ Single-Frame Exposure
★ Lock for Continuous Run
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**PRAKTICA**

35mm FLASH REFLEX CAMERA
with T-Coated f3.5 ZEISS TESSAR

★ Focal plane shutter speeds 1/2 to 1/500 second
★ Built-in flash synchronization
★ Built-in focusing magnifier
★ Reflex finder plus sports frame finder
★ Smart satin-chrome finish
★ Built-in pre-selector for any lens opening
★ Lens stays wide open for focusing and viewing until ready to shoot

**84.50**
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**SPECIAL DEAL! SAVE $110.75 on BRAND NEW**

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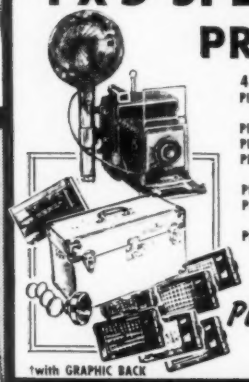

4 x 5 PACEMAKER SPEED GRAPHIC CAMERA† 150.00
PLUS 135mm f4.7 Coated Wollensak Raptar Lens in Rapax Shutter
PLUS 4 x 5 Film Pack Adapter
PLUS 6 - 4 x 5 Double Film Holders
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PLUS 3 Cell Flashgun Complete with Reflector, Solenoid, Cord, installed
PLUS Press Carrying Case

ALL BRAND NEW

TOTAL VALUE 349.75
YOU SAVE 110.75

PEERLESS PRICE... **239.00**
Shpg. wt. 32 lbs.

†with GRAPHIC BACK

**SAVE $22.45 on BRAND NEW FAMOUS GERMAN 2¼ x 2¼ REFLEX CAMERA**

Shpg. wt. 9 lbs.

With f3.5 COATED LENS • SYNCHRO FLASHGUN and LEATHER CASE

★ Twin Lens Focusing
★ From 4 ft. to Infinity
★ Four Speed Shutter
★ Built-in Flash Contact
★ All Metal Body

**39.95**
List $62.40

Because of our Extra Low Price we cannot mention the name — but when you see the camera you will recognize it!

**TWO Very Special Gift Outfits!**

Everything needed for indoor and outdoor snap shooting—nothing else to buy!

GRAND GIFT FOR YOUR FAVORITE BOY, GIRL, OR FOR MOM AND DAD!

Help them start their own wonderful snapshot collection —they'll be thrilled (and thank you for years to come!)

**BROWNIE HAWKEYE FLASH OUTFIT**
(in attractive Gift Box)

★ Camera takes 12 (2¼ x 2¼) black and white or color snapshots per roll
★ Flashholder attaches to camera instantly
★ 2 flash batteries
★ 8 flash bulbs
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**SAVE $70.00 on BRAND NEW 35mm Latest SUPER DOLLINA II**

with T-Ctd. f3.5 ZEISS TESSAR LENS and FLASH SYNCHRONIZATION

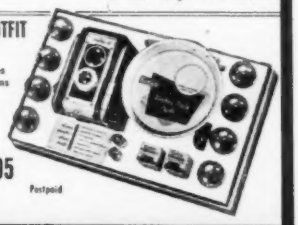
ONE OF THE FINEST PRECISION VALUES EVER OFFERED! TAKES FULL SIZE 35mm COLOR OR BLACK AND WHITE!

Reg. $149.50 **79.50**

SHIP. WT. 6 lbs.

★ Coupled micrometer rangefinder
★ Compur rapid flash shutter
★ 9 Speeds to 1/500 second
★ Satin-Chrome finish

**KODAK DUAFLEX DeLuxe FLASH OUTFIT**
(in attractive Gift Box)



★ Latest Duaflex II camera with f8 focusing Kodar Lens
★ Lens opening f8, f11, f16 for different light conditions
★ Large crystal-clear Reflex Finder
★ Double Exposure Prevention
★ Duaflex Flashholder attaches to camera instantly
★ 2 flash batteries
★ 8 flash bulbs
★ 2 rolls Kodak Verichrome Film 620
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proved considerably. With faster lenses, the fault is corrected by combining different types of glass elements in the lens whose respective aberrations cancel each other out.

A shortcoming common to one-element meniscus lenses is known as "curvature of field." A flat surface at right angles to the lens axis is brought to a focus in a concave instead of a flat field. Thus, when you focus on the center of the subject, the edges will be out of focus and when you focus for the edges, the center will be blurry. This phenomenon is corrected by proper separation of the elements of a complex multiple-element lens. It is partially corrected in cameras with simple lenses by the use of a small stop producing enough depth of focus to reproduce center and edges with reasonable sharpness in a flat plane. When the resulting negative is enlarged beyond a given point, however, the fault becomes quite pronounced. A few cameras with meniscus lenses hold the film in a curved position corresponding to the concavity of the lens field, thereby preventing unsharpness due to field curvature.

Other common shortcomings of the lenses we use are "chromatic aberration"—the inability of the lens to focus blue, green, and red light in the same plane; and "astigmatism"—inability of the lens to focus vertical and horizontal lines at the same time. When an ultra-fast lens is not completely corrected for its widest aperture, the objectionable flare or marginal unsharpness produced can usually be corrected by stopping down the lens, which simultaneously increases the depth of field as well as the depth of focus of the lens.

In view of the inherent shortcomings of lenses as such, it is obvious that the sharpness of the final print can be affected by the quality of the enlarging lens as well as that of the camera lens. Any old lens won't do. In fact, many fine camera lenses won't turn out a good enlargement unless they are stopped down to correct faults that show up when the lens is used at relatively close working distances. The enlarger must be fitted with a lens capable of retaining all of the inherent sharpness of the negative.

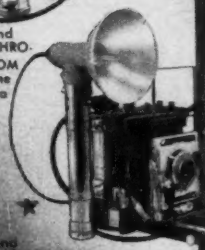
On rare occasions, a photographer may find that his pictures lack sharpness even though his equipment and technique are beyond criticism. The fault, in such cases, may often be traced to a shortcoming in the photographer's eyesight which makes it impossible for him to determine when the image on his groundglass screen is in focus or when the images in his rangefinder window are aligned or superimposed. A magnifying lens for the groundglass will help solve the difficulty in the first case while a supplementary lens, ground to prescription, can make the rangefinder workable.

And finally, if all signs point to the camera lens as the cause of your troubles, you can confirm your suspicions by following the simple test procedure described and illustrated on page 56 of this issue. If you haven't the time or temperament to do your own testing, your local camera repair shop will be happy to help you.—


FLASH Better Christmas Pictures WITH Heiland

Heiland SYNCHRO-MITE REFLEX on Automatic Rolleiflex

Heiland SYNCHRO-CUSTOM on Kine Exakta



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The glow that lights a child's face at the instant he spots his new toys—the family eagerly opening gifts—friends in a holiday mood—capture them in all their wonderful spontaneity with a HEILAND Flash Unit on your camera! Precision engineered for dependable, quality service, HEILAND Flash Synchronizers and Accessories help you get those "shots of a lifetime" at Christmas or any other occasion. And remember, HEILAND units make perfect photographic gifts, too.

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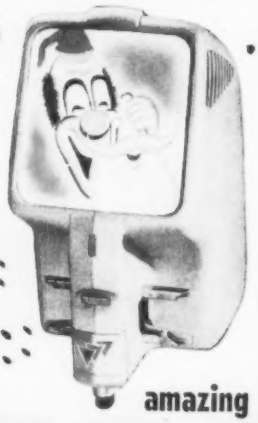
# NEW COMBINATION TABLE VIEWER AND SLIDE PROJECTOR!



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# TDC

## Project-Or-View

**One versatile instrument,** the sensational new TDC Project-Or-View, gives you *table viewing* with high magnification and rich color in full room light . . . plus instant conversion to an efficient *projector* covering a full size screen! It's at home wherever color photography is seen . . . the ideal Xmas gift!

**Quick conversion** from table viewing to projection is accomplished with a simple finger-flick! Viewing glass is 6¾ x 6¾ inches. Coated high-speed anastigmat lens. Feed-thru slide carrier takes all types of 2 x 2 slides, in cardboard or glass mounts.

Use as big-screen table viewer . . .even from extreme angles.

Flick a panel—use as brilliant slide projector!

See the famous TDC Projectors —with SELECTRON Tray-Loading Slide Changers —on the opposite page. Mail the coupon for FREE booklet on color slides and all TDC products.

TDC Project-Or-View, standard model, 150 watts, convection cooled, AC-DC . . . **$69.50**

TDC Project-Or-View, de luxe model, 200 watts, BLOWER cooled, AC only . **$79.50**

THREE DIMENSION CO.
4555 West Addison Street
Chicago 41, Illinois


## Two Kittens

(*Continued from page* 51)

under an electronic flash setup near one wall of the studio, where they frisked and tumbled—and slept—while Ylla recorded their antics on film.

An assistant was an important part of Ylla's picture-taking method. "It's almost impossible to work alone," she explains. "The kittens come right up and lick the lens." Sometimes the kittens would be placed on the floor to romp together, or the assistant would encourage them to play by dangling a toy in front of them—a feather, ball of yarn, or crumpled cellophane wrapper from a pack of cigarettes. When Ylla wanted them to stay in one spot she placed them on a table where they usually stood mewing in mild dismay because they couldn't jump down. Sometimes she fed them bits of food during the picture-making session, but this practice often brought an end to the shooting—the young tigers became too tigerish after eating. Eventually the kittens would tire of playing and fall asleep, especially if they had a cozy, sheet-lined box where they could snuggle.

One day Ylla took the kittens to nearby Central Park for some outdoor pictures. She put them on a tree branch and shot upward against the sky as a background. All went smoothly until one of the kittens heard the call of the wild and scrambled to the topmost branches. There, in typical kitten fashion, he got stuck. Forlorn and yowling, he stayed marooned until Ylla offered a reward in the form of a five-cent candy bar to a youthful bystander who climbed the tree and carried him down.

Like most good photographers, Ylla has simplified and standardized her technique to the point where she can concentrate fully on her subject. She uses a Rolleiflex exclusively, preferring a twin-lens reflex camera because its viewer provides easy focusing and shows exactly what the film will record. For outdoor shooting she uses Super-XX film, indoors she prefers Plus-X which has greater contrast and thus helps compensate for the "flat" effect of electronic flash. Ylla frequently places a supplementary lens for close work on her camera because she likes extreme closeups where unessential detail is eliminated. (The indoor shots reproduced with this article all were made with such a lens.) Another accessory she frequently uses is a medium-yellow filter to give more background contrast for light-colored animals.

Ylla's studio is equipped with a three-unit electronic flash setup with adjustable overhead lights. Three large lights on one unit provide the basic illumination, and two pairs of smaller lights can be positioned to give sparkle to the eyes, emphasize fur texture, or light the background—a plain blue cloth. Ylla recommends electronic flash as the most efficient method for lighting animal pictures because of its economy, ease of operation, and ability to stop the motion of even the friskiest puppy or kitten. By using several lights placed close to her subject she builds up strong enough illumination to shoot at an aperture of $f/22$—and thus enjoy relatively great depth of field.

Amateurs who don't own electronic flash equipment still can make excellent animal pictures with ordinary flashbulbs. "Flash is perfectly satisfactory for anybody taking a few pictures, but becomes somewhat costly when you have to make a tremendous number of shots as I'm required to do," says Ylla. She has one suggestion for users of flash: "Avoid the uninteresting effect of direct front lighting. Instead, put your flashgun on an extension and move it off the camera." Photofloods, too, can be used with success—Ylla depended on them for years

**Scram!** Ylla records kitten in amusing pose as it catches sight of strange dog.

before she switched to speedlight. But floodlamps have two drawbacks: 1) they generate so much heat that your subject may become uncomfortable during a prolonged shooting session; 2) they give less intense light than flash or speedlight and so require the use of slower shutter speeds and wider apertures.

Some animal action can be anticipated and even "staged" to a certain extent. For example, Ylla got the shot of a kitten arching its back when a dog was brought to the studio to be photographed. She put the kittens in the bathroom during the shooting session, then brought them out before the dog left. Although the pup wanted to play, the kittens would have none of it. Ylla did some fast camera work and recorded their reaction—bristling, snarling, and spitting in defense of their home. Other pictures are the result of patience and sheer luck. "The photograph of the cats licking each other was one of these," Ylla says.

By the end of three weeks Ylla had acquired some outstanding pictures of kittens hard at work being kittens. Of course, every photograph wasn't as successful as the accompanying illustrations; even an expert animal photographer must burn up plenty of film to get one smash shot. But patience and perseverance paid off for Ylla just as they will for you if you want to make better pictures of your pets. The kittens? A little spoiled and somewhat more sophisticated, they were returned to the Humane League to await adoption in some foster home.—*Arthur A. Goldsmith, Jr.*—

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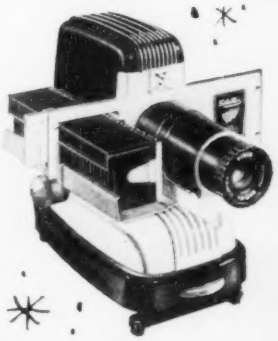

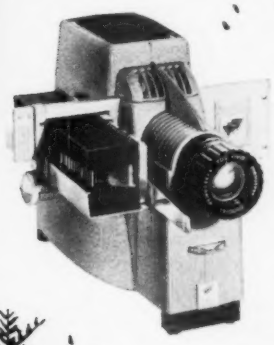

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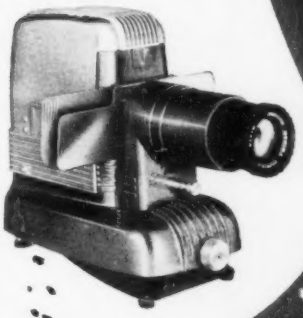

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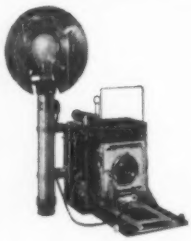

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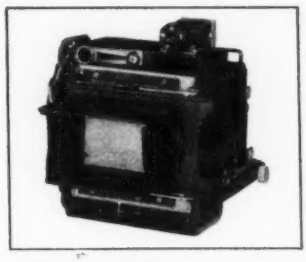

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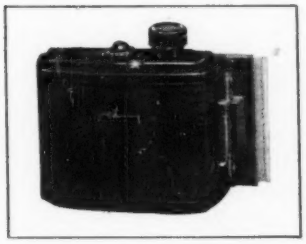

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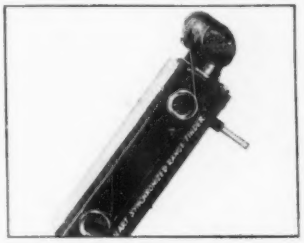

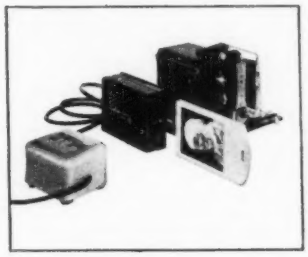

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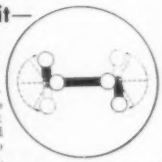

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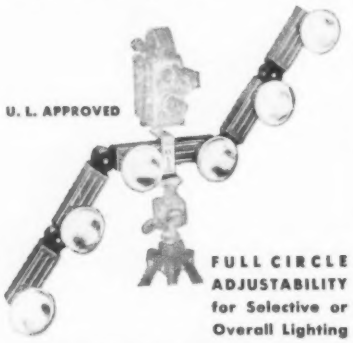


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## High Speed + Fine Grain

(*Continued from page* 42)

measured in degrees Kelvin. If we have two automobiles of equal weight, the one with a more powerful engine will be able to start from a standing position and attain a given rate of speed more quickly than the car with the less powerful engine. We say that the first car is able to overcome its resistance to change, or inertia, more easily. In much the same way, light that is more actinic, or of a higher color temperature (bluer rather than yellower) more easily overcomes the film's inertia.

Outdoors, where the average color temperature approximates 6500 K (on an overcast day it jumps to around 7500 K), it is possible to expose film at phenomenally high speed ratings. In indoor situations where not only is the level of illumination often very low but the color temperature frequently drops to under 3000 K, this is not possible. Sure, "Super-Lightning" (Send $5 for the economy eight-ounce jug.), will work at ASA 1000-plus in *broad daylight*, but who cares? Indoors, where such ratings would be the answer to a photographer's prayers, we just can't have them. (With all the high-energy recipes we have used in the past, we have found that 35-mm Kodak Super-XX film is no faster than 35-mm Kodak Plus-X film, and also that the latter is to be preferred because of its finer grain and superior contrast characteristics. Used with Promicrol, Super-XX is not only flatter and grainier, *it is not as fast as Plus-X*. This was one of the most amazing discoveries we made during this test, and we repeated our experiment three times before accepting the results.

For average bad-light situations indoors we found the best rating for Plus-X film and Promicrol to be about ASA 320. Under highly actinic fluorescents whose effective color temperatures vary from 3700 to 4800 K, it is possible to shoot at ASA 800. If the light is flat and you want a bit more detail in the shadows it pays to open up a half-stop wider than the lens opening indicated for the ASA 320 rating. Developing for the thinnest negative consistent with good quality, we found the best immersion time centering around a mean of 14 minutes at 68 F. This is what the manufacturers of the developer, May & Baker, suggest for developing to a gamma of .8.

*All the negatives made for these practical tests were enlarged with condenser enlargers. A slightly denser negative is generally required for diffusion and cold-light enlargers. Although such negatives are inherently grainier, these flat light sources tend to minimize grain. Except in cases where the best negative obtainable is very thin, equally good results can be achieved with diffusing enlargers.*

Promicrol also proved to be a whizz outdoors. Shooting Plus-X or Super-XX at about ASA 100 and developing for only 8 minutes, we achieved fine grain closely resembling the results attained with DK-20. If the light starts fading, or you want to stop action with high shutter speeds, rating the film at ASA 800 and developing for 14 minutes gives excellent results. The manufacturers give instructions for diluting the developer which should give even finer grain.

Bear in mind that the people at May & Baker admit that the finest grain attainable with Promicrol is a notch coarser than that produced by the paraphenylenediamine developers. Several such formulas have been on the market here for many years. The catch, of course, is that these developers demand one or two stops overexposure.

When you do get a noticeable grain pattern with Promicrol it is of the sharp, distinct type we refer to in speaking of having "focused on the grain" when making big enlargements. The ultra-finegrain soups, and formulas like D-23 which contain what amounts to a silver bromide solvent, produce an indistinct, mottled type of grain after prolonged development. All things being equal, developers producing the Promicrol type of grain are capable of superior resolution.

One notable shortcoming of Promicrol is the fact that it deprives carefree photographers of the film latitude they have come to depend upon. If we take a roll of Plux-X and expose one half indoors at ASA 160 and the other half at the same rating in bright sunlight, and develop the roll for 12 minutes in D-23, excellent negatives will result from both situations. Now when we take another roll of Plus-X, expose each half at ASA 320, and develop in Promicrol for the 14 minutes required for the indoor negatives, the outdoor shots will be hopelessly blocked up. If we cut the developing in half to save the outdoor scenes, the indoor negatives will be far too thin. On many story assignments the professionals find it necessary to shoot pictures on the same roll in bad light and in daylight situations. Since we want to use Promicrol at ASA 320 indoors with developing times running around 14 minutes, we had to find what outdoor rating would coincide with this developing time. The answer appears to be somewhere between ASA 650 and 800. This means that to expose uniform rolls in both types of locations we must cut at least one stop off the outdoor meter reading.

We always develop bad light negatives by inspection under the green Wratten Series 3 safelight. This allows us to adjust our developing times, control agitation to get the contrast we want, and save pictures that might otherwise be lost. It often is necessary to shoot at even higher emulsion speeds than those afforded by Promicrol, but as in the case of many of the pictures illustrating this article, we were able to prolong development until printable densities were attained.

*If you've never developed by inspection here's how to use this valuable technique. Once your film is in the developer turn on only the green safelight so that your eyes will accustom themselves to its dull glow. Take a first look at the film after about two thirds of the time is up, holding it about a foot away from the safelight, emulsion side up. Look at the film, not through it, as the anti-halation backing is still there. Take another look*

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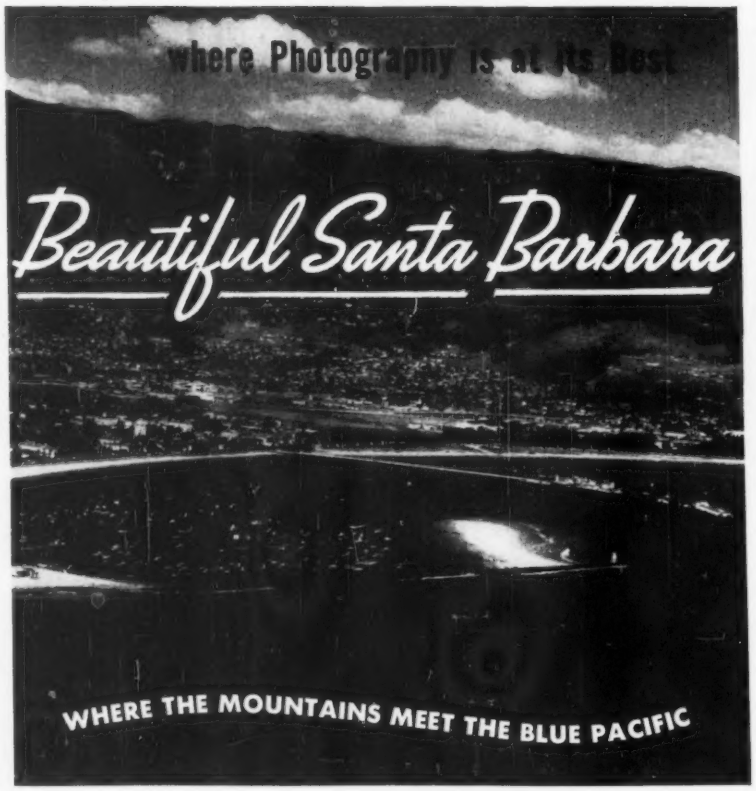


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*just before the timer is ready to ring. Try to recall what the scene was like and look for appropriate amounts of highlights and shadows. Then examine the negatives carefully after they've been fixed to determine whether you should have added to or subtracted from your regular time. After you've done this a while you'll never go back to time and temperature. Clocks are great devices for measuring time, but only you can determine the kind of negative you want.*

What does Promicrol mean to the average 35-mm photographer? Basically this: it gives you an unusual and heretofore unavailable combination of high film speed and finegrain characteristics; it opens new possibilities in existing light photography and enables you to force development beyond the recommended immersion time without serious loss of quality. Promicrol will inspire the imaginative 35-mm worker to try the sort of real-life photography that his equipment was designed to accomplish. All this is done at the expense of some exposure flexibility. For you dare not overexpose lest you block up the highlights. You must gear your film speed to the type of light in which you expose.

The advantages of higher-than-normal film speed are obvious and many . . . more depth of field, faster shutter speeds, etc. But more than this, photographers now will be able to use the relatively slower wide-angle and telephoto objectives which so far have been restricted to well-lighted scenes. A developer that allows increased film-speed ratings, and with it produces finer rather than coarser grain has many more uses and much more attraction to the casual photographer as well as the bread-and-butter worker. Promicrol in the hands of American photographers is bound to make the kind of stir that its appearance in Britain occasioned not too long ago, even should the cost factor, as yet undetermined, be slightly prohibitive. May & Baker Co., the manufacturers, advise us that they are planning to come out with a replenisher for Promicrol in the near future. This will reduce the cost per roll by prolonging the life of the working solution. Whether the unusual film speed characteristics will be maintained with use of the replenisher remains to be seen and tested.

Is Promicrol really as good as we've made it out to be? The director of one of the largest photo agencies in New York, who has watched the development of miniature camera photography from its earliest days, effectively answered this question. Looking at the picture we made with Promicrol under the most adverse conditions he said:

"Why do we have to tell POPULAR PHOTOGRAPHY's millions of readers about Promicrol? Can't we keep this to ourselves?"—

*(Editor's Note: Although Promicrol developer was not for sale in this country except through complicated private importation arrangements at the time this article was written, we learn that an exclusive American distributor has just been appointed; George Murphy, Inc., 57 East 9th Street, New York 14, N. Y.)*

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### Brand New... Complete Graphic Outfit!

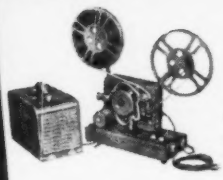
**PACEMAKER 4 x 5 CROWN GRAPHIC**

- Schneider Xenar Ctd. 135mm f4.7 Lens
- Full Synchro Compur Rapid Shutter
- Graflok Back with Ektalite Focusing Screen
- Speeds: 1 to 1/400th sec. and "B"
- Kalart Coupled Rangefinder
- King Life DeLuxe Duo Flash Unit
- Graphic Double Cut Film Holder

**Complete Penn Gift-Price $199.50**

Camera alone (less lens and rangefinder) regularly priced at $125

### Brand New! Below Wholesale Cost!



**The MOVIE MITE Sound & Silent 16mm Movie Projector**

- Latest Dual Speed Model
- Single Case—Portable
- Weighs only 26 Lbs.
- 2000 Foot capacity
- Coated Lens
- AC and DC Operation

Reg. $274.00 **A Penn Gift-Special at $169.50**

### Brand New! The Now Famous

**REGULA II**

German-Made 35mm Camera
Coated F3.5 Lens
Built-in Flash Synchronization

$50.00 Value **Penn-Priced $32.50**

- Synchro Pronter-S Shutter
- Speeds: 1 to 1/300 sec. and "B"
- Body Release and Double Exposure Prevention
- Delayed Action
- Eye-Level Optical Finder
- Uses standard 35mm black and white or color film.

Flash Unit to fit . . . . . $9.95

### A Great 35mm Value!

**Brand New FINETTA**

German-Made 35mm Camera
Coated F4. Lens Built-in Flash Synchronization

**Penn Priced at $17.95**

Reg. $29.50

- Synchro 4 Speed Shutter
- Speeds to 1/100th sec. and "B"
- Double Exposure Prevention
- Helical Focusing
- Eye-Level Optical Finder
- Uses standard 35mm color and black & white film.

with Coated F2.8 Lens Reg. $39.50
Penn Gift-Priced $24.50
Case . . . . . $3.85
Flash Unit to Fit . . . $3.95

### BRAND NEW FROM GERMANY!

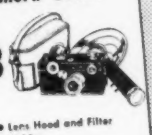
**FAMOUS MAKE TWIN LENS REFLEX**

Focusing Camera plus: Eveready Case

Reg. $48.20
**Complete Penn Gift-Price $29.89**

Coated MERITAR f3.5 lens • SYNCHRO FLASH Shutter • SPEEDS, 1/25, 1/50, 1/100 and "B" • Self-Erecting Viewing Hood • Uses Standard 120 film, 12 exposures, 2¼ x 2¼. Flash Unit to Fit . . . . . $6.00

### Complete 35mm Camera Outfit



**Brand New ARGUS C-3**

*PLUS:*

- Flash Unit
- Leather Eveready Case
- General Electric DW 68 Exposure Meter
- Lens Hood and Filter Holder
- 3 Filters (colors of your choice)

Total Value . . . $103.45
**Complete Penn Gift-Price $77.45**

Camera Case and Flash alone regularly priced at $69.50

### Complete 35mm Camera Outfit

**Brand New BOLSEY B2**

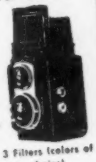
*PLUS:*

- Flash Unit
- Eveready Leather Case
- Lens Hood and Filter Holder
- 2 Filters (colors of your choice)
- Leather Carry-All Gadget Bag.

Total Value . . . . . $112.50
**Complete Penn Gift-Price $79.50**

Camera Alone regularly priced at $73.50

### Complete Reflex Camera Outfit



**Brand New CIROFLEX D**

Twin Lens Reflex
Wollensak Coated F3.5 Lens Synchro Alphax Shutter

*PLUS:*

- King Life Flash Unit
- Leather Eveready Case
- Lens Hood and Filter Holder
- 3 Filters (colors of your choice)
- Leather carry-all Gadget Bag

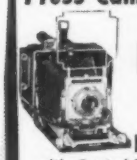
Total Value . . . . . $129.50
**Complete Penn Gift-Price $99.50**

Camera alone regularly priced at $89.50

*Turn Page Please* ▶

# Cast for "Real" VALUES

## Press Camera Special



Brand New
**Busch**
PRECISION
2¼ x 3¼
**PRESSMAN**
*with: Coated f4.5 Graflex Trioptar Lens; Synchro Flash Shutter*
Reg. . . . $124.00
**Penn Gift-Special $84.50**

King Life DeLuxe Duo Flash Unit to fit . . . . . **$10.68**
Kalart Coupled Rangefinder installed (with Busch Sale only). **$27.50**

## Brand New Appearance, Performance and Guarantee!

**MINOX II CAMERA**
The King of Mini-Miniatures
**Penn Gift-Priced at $62.50**

Coated f3.5 lens. Shutter speeds ½ to 1/1000th. Focuses from 7 inches to infinity. Built-in filters. Weighs only 2½ ounces. Supplied with case and measuring chain.

| | |
|---|---|
| MINOX Film, black-and-white, per 50 exp. cartridge | 98c |
| Color Film, per 24 exp. cartridge | $ 1.19 |
| MINOX Developing Tank | $ 9.92 |
| MINOX Tripod Head | $ 4.96 |
| HOLLYSLIDE Projector | $29.50 |

## Brand New Appearance, Performance and Guarantee!

Automatic
**KAROMAT 36**
with Genuine Factory Coated Schneider XENON f2 Lenses

- RAPID-WIND LEVER . . . Automatically Advances Film and 'Cocks' Shutter.
- BUILT-IN FLASH SYNCHRONIZATION.
- COMPUR RAPID SHUTTER. Speeds from 1 to 1/500th Second and 'B'.
- SINGLE WINDOW VIEW-RANGEFINDER
- For STANDARD 35mm FILM: Black and White or Color.

Reg. $179.00
**Penn Gift-Priced at $109.00**
Eveready Case . . . . . 6.50

## Brand New Appearance Performance and Guarantee!

**ZEISS CONTESSA 35mm Camera**
Built-in Exposure Meter
Built-in flash Synchronization
If New $195
**Penn Gift-Priced at $124.50** Used

- "T" Coated TESSAR f2.8 Lens
- Synchro Compur Rapid Shutter
- Speeds, 1 to 1/500 sec. and "B"
- Coupled Rangefinder

New Leather Eveready Case $8.50

## "Bee" Wise! Buy Wise!

### Here's Honey For Your Money!

## USED STILL CAMERAS

*All Perfect . . . Fully Guaranteed and Offered to You at Tremendous Savings*

| | New List Price | Your Gift Price |
|---|---|---|
| **Argus C-3** Ctd. f3.5, Case and Flash Unit | $ 69.50 | $ 39.50 |
| **Kodak Bantam** f4.5 | | $ 26.50 |
| **Kalart** 3¼ x 4¼" Camera of Tomorrow, Ctd., f4.7 Raptar, Flash Unit | $289.50 | $149.50 |
| **Balsey B-2** Cpld. R.F., Ctd. f3.2, Synchro | $ 73.50 | $ 47.50 |
| **Kodak Pony 828**, Ctd. f4.5, Synchro | $ 32.00 | $ 22.50 |
| **Voigtlander Vito III**, Ctd. f2, Synchro Comp. Rap. Cpld. R.F. | $159.50 | $109.50 |
| **Voigtlander Vitessa**, Ctd. f2, Synchro Comp., Rap. Cpld. R.F. | $159.50 | $109.50 |
| **Contax II**, Sonnar f2 Lens | | $129.50 |
| **Contax III**, Sonnar f2 Lens, Built-in Exposure Meter | | $149.50 |
| **Ciroflex B** Reflex, Ctd. f3.5 Synchro Alphax | $ 89.50 | $ 54.50 |
| **Ciroflex E** Reflex Ctd. f3.5, Synchro Rapax | $119.70 | $ 74.50 |
| **Rolleicord IIA**, Ctd. f3.5 Compur Rapid | | $ 89.50 |
| **Rolleiflex** Automatic, Ctd. f3.5 Xenar | | $129.50 |
| with f3.5 Ctd. Tessar | | $139.50 |
| with f3.5 Ctd. Xenar Synchro Comp. Rap. | | $174.50 |
| with f3.5 Ctd. Tessar Synchro Comp., Rap. | | $189.50 |
| **Ikoflex IIA**, Ctd. f3.5 Tessar, Synchro Shutter | $109.50 | |
| **Zeiss Super Ikonta B**, Ctd. f.28, Tessar, Lens Synchro Shutter | $232.00 | $149.50 |
| **Zeiss Super Ikonta A**, Latest, Tessar, Synchro Shutter | $168.00 | $ 89.50 |
| **Kodak Reflex I**, Ctd. f3.5 Lens Synchro Shutter | $132.00 | $ 69.50 |
| **Kodak Medalist I**, Ctd. f3.5 Ektar Lens | $177.50 | $ 87.50 |
| **Kodak Medalist II**, Ctd. f3.5 Lens Ektar, Synchro Shutter | $312.00 | $179.50 |
| **Anniversary Speed** Graphic, 2¼ x 3¼ f4.5, Tessar, Kalart Cpld. R.F. | | $ 99.50 |
| **Anniversary Speed** Graphic, 4 x 5, f4.5 Tessar, Kalart R.F. | | $119.50 |

## Famous Make Flash Equipment At Below Wholesale Cost!

### Brand New KING LIFE Flash Units

For All Internally Synchronized Cameras & Shutters

- Sturdily and attractively built
- Extension Outlet for household-type plugs
- Bulb Ejector
- Heavy gauge, Hi efficiency, Spun-Aluminum Reflectors
- Universal Bracket
- Synchro Connecting Cord

**Standard Model**
For Bayonet Base, Midget Bulbs, only.
Reg. $12.95
A Penn Gift-Special at **$7.69**

**DeLuxe Duo Model**
For Both Standard and Bayonet Base Flashbulbs, Focusing Reflector
Reg. $17.95
A Penn Gift-Special at **$10.69**

Special Reflex Camera Bracket . . . . . $.95 Additional
*Note: Please specify Camera and Shutter*

## Save 50% on these Gift Specials

### GENUINE LEATHER JUMBO GADGET BAG

- Made of genuine top-grain cowhide.
- Measures 14 x 10½ x 5 inches plus a roomy outer pocket.
- Has internal subdivisions and will accommodate all size Speed Graphic Cameras up to 4 x 5, or equivalent.
- Has removable filter and meter pockets as well as tripod straps underneath the bag.

Reg. $48.80 A PENN Gift-Special at **$24.40**

### Genuine Leather ECONOMY BAG

An all-leather all-purpose gadget bag with outer pocket, internal subdivisions and other features found only in more expensive models. Measures: 10 x 8 x 3 inches.
A PENN Gift-Special at . . . . . **$6.95**

## BRAND NEW . . . GIFT PRICED SAVINGS ON . . .

## TELEPHOTO and WIDE ANGLE ATTACHMENTS

**For 35mm Cameras**

Get the most out of your camera with these lens attachments. Easily attached to the regular lens of your camera . . . ready for use in an instant . . . and quickly detached for normal shooting. No compensation in exposure or allowance in focus is necessary.

**The Gruenex Telephoto** brings "long shots" in close . . . cuts the distance almost in half.

**The Raydex Wide Angle** takes in almost four times the area of the regular lens.

*For the following Cameras:*

| | | |
|---|---|---|
| Argus A2, 21, C3 or C4. | Bantam f4.5 | Perfex Deluxe |
| Balsey B, B2 or C | Pony 828 or 35 | Praktiflex f3.5 or f2.9 |
| Contessa 35 | Kine Exakta f3.5, f2.8 or f2.9 | Retina I |
| Kodak 35 RF | Mercury II | Voigtlander Vito II |
| Signet | Perfex 44, 55, 101 or 102 | |

Telephoto or Wide Angle with case . . . . . each 15.95
Both for . . . . . 28.95

*Please specify camera and lens when ordering.*

## Synchronize Your Leica for Flash! Brand New

### GEISS-KONTAKT

For use with any Flash Unit with PC cord. Works with speedlights, quickly and easily attached. Specify model of camera.
Reg. $19.50 **Penn Gift-Price $8.95**

A COMBINATION GIFT SPECIAL — Complete Outfit. Consisting of GEISS-KONTAKT and Folding Flash Unit. **Penn Gift Price . . . . . $15.95** Reg. $27.90

# PENN CAMERA

LOngacre 4-3230
126 West 32nd Street
New York 1, N. Y.
"FAMOUS FOR FAIRNESS"

# and Haul in those PENN "Buys"

## Brand New! SVE SLIDETTE Slide Projector

Original Price $32.70

*A Penn Gift Special at* **$17.95**

**With DeLuxe Carrying Case**

- For 2 x 2 slides
- 150 watt illumination
- 5-inch lens
- Condenser optical system

## Brand New! VU-AID Color Master SLIDE PROJECTOR

*. . . for 35mm and Bantam Slides*

Regularly $9.95

*Penn Gift Price* **$7.49**

- 100-watt illumination
- All-steel construction
- Aspheric condensing system
- 4-inch f3.5 lens

Carrying Case, **$3.49**

## Brand New "Open Stock"! SLIDE PROJECTOR BARGAINS

*From Our Displays . . . Absolutely Perfect . . . Fully Guaranteed for One Year . . . at Sensational Savings*

**ARGUS**

| | | Mfrs. List | Your Gift Price |
|---|---|---|---|
| PB 100 | 100 w. | $ 27.95 | $ 19.75 |
| PBC 100 | same with case | 32.95 | 23.00 |
| PB 150 | 150 w. | 31.95 | 22.50 |
| PBC 150 | same with case | 36.95 | 26.00 |
| PB 200 | 200 w. | 34.95 | 24.50 |
| PBC 200 | same with case | 39.95 | 28.00 |
| PBB 200 | same, blower/case | 44.95 | 31.50 |

**LA BELLE**

| | | | |
|---|---|---|---|
| 302 | 500 w.—blower, case | 149.50 | 104.50 |
| 301 | 300 w.—case | 125.00 | 88.00 |
| 500 | 500 w.—blower | 91.35 | 64.50 |
| 200 | 200 w. | 65.70 | 47.00 |

**GOLDE**

| | | | |
|---|---|---|---|
| Manumatic | 300 w.—blower, case | 64.48 | 47.50 |
| Filmatic | 300 w.—blower, case | 86.98 | 63.50 |
| Reflex for 2¼ x 2¼ | 300 w.—blower, case | 74.98 | 54.50 |

**S.V.E.**

| | | Mfrs. List | Your Gift Price |
|---|---|---|---|
| Skyline A | 200 w. | $ 39.95 | $ 27.50 |
| B | same with blower | 49.95 | 34.50 |
| C | 300 w.—blower | 64.95 | 44.50 |
| D | same with blower and 12.9 lens | 74.95 | 51.50 |
| Entertainer | 300 w. | 79.50 | 54.50 |
| Instructor 300 | 300 w. | 89.50 | 61.00 |
| 500 | 500 w.—blower | 109.50 | 75.00 |
| 750 | 750 w.—blower | 139.50 | 96.00 |

**T. D. C.**

| | | | |
|---|---|---|---|
| For 2 x 2 slides | | | |
| A 1 | 150 w. | 29.95 | 20.00 |
| A 2 | 200 w. | 36.50 | 25.00 |
| A 3 | 200 w.—blower | 46.50 | 32.00 |
| B | 150 w. | 39.75 | 27.50 |
| C | 300 w. | 49.70 | 34.00 |
| D | same with blower | 62.20 | 43.00 |
| Mainliner | 300 w.—blower | 54.75 | 37.50 |
| Streamliner | 500 w.—blower | 79.50 | 54.85 |
| For 2¼ x 2¼ and 2 x 2 slides | | | |
| RN | 150 w. | 52.25 | 36.00 |
| RO | 300 w. | 62.20 | 43.00 |
| RP | same with blower | 74.70 | 51.50 |

**FREE! FREE!** A Slide File, Worth $2.50, Given FREE with Every Slide Projector.

## Brand New MAGNIFYING SLIDE VIEWERS

**A Famous Make TABLE and DESK VIEWER**

- Electrically Illuminated
- All Metal
- For Slides from 2 x 2 to 2¾ x 2¾

Regularly $6.50

*Penn Gift Priced at* **$5.17**

**A Famous Make HAND VIEWER**

- For 2 x 2 Slides
- A handy, light carry-with-you slide companion

*Penn Gift Priced at* **79¢**

## LOGAN All Metal SLIDE FILE

Reg. $3.25

*Penn Gift Price* **$2.59**

Smooth hammerloid finished pressed steel, with subdivisions providing capacity for 300 2 x 2 slides in Ready-mounts and 150 in glass. Index . . . snap locks . . . carrying handle.

## A Complete Lighting Outfit! ACME Jr. LITEPAK

*Consists of:*

2—Clamplites for Reflector Floods with sockets, cords and clamps. Plus Carrying Carton and Lighting Plan.

1—Reflector for Photofloods with socket, cord and clamp.

Reg. $6.95

*Penn Gift Price* **$5.49**

| | | |
|---|---|---|
| No. 1 Floods | each | 18¢ |
| Reflector Floods | each | $1.17 |

## ENLARGER BARGAINS!

### Brand New! FEDERAL Enlargers

**For 35mm Negatives**

| | Regular Price | Penn-Gift Priced |
|---|---|---|
| MODEL 135, with double condenser illumination system. With lens | $ 55.00 | $ 42.00 |
| Carrying Case | 7.95 | 5.80 |

**For Negatives Up to 2¼ x 3¼ Inches**

| | | |
|---|---|---|
| MODEL 269, with light unit for diffused illumination. With lens | 44.50 | 33.50 |
| MODEL 279, with single condenser. With lens | 52.50 | 39.50 |
| Carrying Case | 7.95 | 5.80 |
| MODEL 269-CL, with Cold-Lite illumination unit. With lens | 59.50 | 44.75 |
| Carrying Case | 10.25 | 8.20 |
| MODEL 311, with single condenser. With lens | 77.50 | 58.25 |
| No. 3-B Cold-Lite Conversion Unit | 22.50 | 18.00 |
| Carrying Case | 10.25 | 8.20 |
| MODEL 312, with light unit for diffused illumination. With lens | 59.50 | 44.75 |
| DOUBLE CONDENSER Conversion Assembly | 16.00 | 12.80 |
| No. 3-A Cold-Lite Conversion Unit | 22.50 | 18.00 |
| MODEL 315-CL, with Cold-Lite illumination unit. With lens | 89.50 | 67.50 |

**For Negatives Up to 4 x 5 Inches**

| | | |
|---|---|---|
| MODEL 450, with light unit for diffused illumination. With lens | 99.50 | 74.75 |
| MODEL 470, with double condenser. With lens | 129.90 | 97.50 |
| CONDENSER Conversion Assembly for Model 450 | 27.75 | 22.25 |
| MODEL 450-CL, with Cold-Lite illumination unit. With lens | 110.50 | 82.90 |

### Brand New Appearance! Brand New Performance!

**SIMMON OMEGA B-4**

DeLuxe enlarger for negatives up to 2¼ x 3¼. With coated Elgeet 3½-in. f4.5 lens.

Regularly $143.00

*Penn Gift Priced at* **$99.50**

**SIMMON OMEGA D-2 4 x 5 ENLARGER**

Double condensers. Negative carrier.

Regularly $196.50

*Penn Gift Priced at* **$144.00**

### Brand New Latest Model FOTOLARGERS

2-piece upright for compact storage and portability. For negatives up to 2¼ x 3¼.

**Model D — Diffusion Type**

| | |
|---|---|
| Less Lens | Penn-Gift Priced, $21.44 |
| With 3½" Achromatic f6.9 | Penn-Gift Priced, 25.34 |
| With 3½" Coated Elgeet f4.5 | Penn-Gift Priced, 35.66 |

**Model C — Double Condensers**

| | |
|---|---|
| Less Lens | Penn-Gift Priced, 27.57 |
| With 3½" Achromatic f6.9 | Penn-Gift Priced, 31.47 |
| With 3½" Coated Elgeet f4.5 | Penn-Gift Priced, 41.79 |

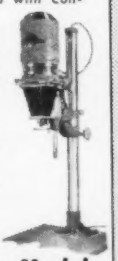
*Supplied with negative carrier, specify size. Extra Carriers, each $2.75. NOTE: Interchangeable Diffusion System Furnished with Condenser Models.*

### From Our Open Stock Displays!

**Brand New Appearance! Brand New Performance!**

**DeJUR Versatile ENLARGERS**

*For Negatives up to 2¼ x 3¼*



| | Regular Price | Penn-Gift Priced |
|---|---|---|
| DEJUR VERSATILE II Coated 3½" f4.5 lens. Double Condenser system. Negative carrier | $110.00 | $79.50 |
| DEJUR VERSATILE I Same as Model II, but with Distortion Control included | $139.50 | $99.50 |
| DEJUR PROFESSIONAL 4 x 5 Same as Versatile II but for Negatives up to 4 x 5 inches and with Coated 5" f4.5 lens | $189.50 | $139.50 |

### Brand New! Latest Model PENTRON TAPE RECORDER

Reg. $179.50 *Penn Gift Priced at* **$109.50**

With Super Sensitive Crystal Microphone, Reel of Tape and Take-up Reel

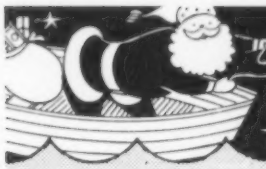
• Dual speed, 3¾ i.p.s. and 7½ i.p.s. for higher fidelity. • Fast forward and rewind speeds (20 to 1). • Up to 2 hours recordings and playback. • Records from microphone, radio, TV or record player. • Playback through built-in speaker or external amplifier, radio or speaker. • Automatic re-record and erase. • Portable, weighs only 25 pounds, measures 9¾ x 13¾ x 10¾ inches.

*Sound Recording Tape (plastic base) For All Magnetic Tape Recorders*

| | | | |
|---|---|---|---|
| 150 ft. (3-inch reel) | 70c | 600 ft. (5-inch reel) | $2.45 |
| 1250 ft. (7-inch reel) | $3.85 | | |

**PENN CAMERA**

126 West 32nd Street
New York 1, N. Y.
LOngacre 4-3230
"FAMOUS FOR FAIRNESS"



# Anchor at PENN

## Dry Your Prints Quickly and Easily!

### Brand New! PREMIER ELECTRIC PRINT DRYERS

Surface area, 11 x 16½ inches • Thermostatic heat control • Even-Pressure canvas aprons • "Double" models have 2 heating elements • Low current consumption • Accommodate standard 10 x 14 inch ferrotype plates.

| | |
|---|---|
| **Baked Enamel (Hammertone) Surfaces** | |
| Model 1P—Single | $ 7.75 |
| Model 1P—Double | 10.45 |
| **Chrome Plated Surfaces** | 9.75 |
| Model 5C—Single | 12.75 |
| Model 1C—Double | |
| **Ferrotype Plates to Fit** | |
| **1st Quality — Chrome-on-Brass** | $1.89 |
| 10 x 14 inches each | 5.49 |
| 3 for | |

### Famous Make ROTO ELECTRIC DRYERS

**Chrome Plated Drum Surface**

| | Canvas Apron Reg. | Penn Gift Priced |
|---|---|---|
| **Standard Model** 12 x 28 in. Drying Surface | $29.50 | $17.89 |
| **Professional Model** 23 x 28 in. Drying Surface | $39.50 | $24.89 |

## Brand New... PELOUZE SCALES

Dependable enough for weighing gold-dust . . . but, you will probably want one for your darkroom work. A single counterpoise with knife-edge pivots insures a smooth balance action and consistent accuracy. Constructed entirely of metal with an acid-resistant surface finish. Specify Metric or Avoirdupois.

**Reg. $8.50**

**Penn Gift Priced at $5.98**

## Brand New GARRON 5x7 SAFELIGHT LAMP

Reg. $6.12

**Penn Gift Price $4.49**

All metal, with three 5 x 7 safelight filters; yellow, red, green — for papers, ortho and pan films. Can be mounted on wall, shelf or table. Uses standard 10-watt bulb, not supplied.

10-Watt Bulb ..... 17c

## For Press Cameras! ALKON All-Metal FILM HOLDERS

Made of light, strong magnesium alloys. Practically indestructible and warp-proof. No fabric hinges to fray or tear. Requires less storage space . . . 20% thinner. Fit all Graphics and other cameras with standard press-type spring backs.

| Size | Regular | Penn Gift Special |
|---|---|---|
| 2¼ x 3¼ | $4.35 | $3.27 |
| 3¼ x 4¼ | $4.50 | $3.38 |
| 4 x 5 | $4.65 | $3.49 |
| 5 x 7 | $5.30 | $3.98 |

## Start Right! Right Away! DEVELOPING OUTFITS

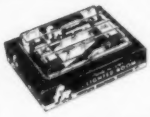
### Brand New ANSCO DEVELOPING KIT No. 2A

includes professional type Contact Printer, Trays, Safelight, Thermometer, Clips, Paper, Chemicals and Complete Instructions for Developing and Printing.

Reg. $7.95

**Penn Gift Priced at $6.75**

### fR Snapshot PRINTING KIT



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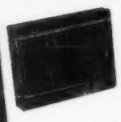

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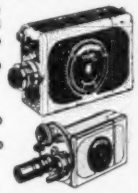

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| **BELL & HOWELL SPORTSTER**, 8mm roll film, f2.5 ctd. lens | $109.00 | $ 69.50 |
| **KODAK 8mm Model 90**, magazine load, excellent | $147.50 | $ 87.50 |
| **BELL & HOWELL MAG.**, 8mm, f2.5 ctd. Model 172B, L.N. | $139.50 | $ 97.50 |
| **DeJUR EMBASSY MAG.**, 8mm, f1.9 ctd. lens, L.N. | $134.50 | $ 89.50 |
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## the magazines

*By the Publications Committee, American Society of Magazine Photographers*

George Sidney, long-time Hollywood director, gave forth with the following observations in a recent issue of the *ASMP News:*

"Thinking about how motion pictures (and particularly directors) are influenced by magazines, I often remember that old cliche that a movie is merely a series of still pictures. There is an illusion of motion, but when you stop the projector, generically we're in the same boat. So naturally a movie director is affected by the kind of photo-journalism that has been developing since Oscar Barnack dreamed up the Leica.

"In the movies today, we are always alert for that spur-of-the-moment action or mood you get only during production.

"As we know, it hasn't always been so. Too much static, phony and artificial celluloid action has been passed off on the screen as the real thing. Magazines, too, were full of obvious set-ups at one time. Possibly the most pertinent journalistic publication (before *Life* and *Look*) that broke the ice of contrivances was called *X Marks The Spot*. As I remember, it was a paper-bound book put out in Chicago for a dollar and was full of gory pictures of every gangster killing of the day. Out of that book stemmed movies like *Public Enemy*, *Little Caesar* and *Chain Gang*.

"With these motion pictures the public accepted reality. They screamed for more, so the movies and magazines rushed to keep up with the demands for blood chillers. Eventually this trend was tempered by good taste, but the public had by then become accustomed to a more authentic realism in place of a synthetic conception of beauty, sweetness and light.

"Since that time directors have been taking magazine photography into their consciousness as the public has absorbed the picture treatment they saw in magazine pages into their unconsciousness.

"Most important, I think that the attitude of the director is partially formed by the hundreds of picture stories stored in his memory. You never know when you're using a gimmick you saw five years ago and have finally translated into the motion picture medium. Subconscious research while reading magazines helps me visualize the experiences of characters, their locales, dress customs and behavior. That data is always on tap. Hollywood still turns out celluloid epics that are a far cry from life as we know it, but the industry is learning to depict story characters in their off-guard moments in a delightful way. We're taking a lot of pages from the photo-journalist's book, and every once in a while we lend some original experience in return. The day I quit directing motion pictures, I'll probably start thinking about membership in *ASMP*. As I said, we're in the same boat."—

# *Meet the* prize winners

## *in our 1951 international picture contest*

THE AIMS, ambitions, and general background of top prize winners in any big competition—particularly one of such international scope—are fascinating to almost everyone, and encouraging to other competitors who aspire to top honors in future contests. That's why we asked each of the top ten prize winners in the POPULAR PHOTOGRAPHY 1951 International Picture Contest to send us his latest portrait, as well as the condensed biography requested of all prize winners in our Contest. Every contestant whose entry was under consideration at any time had been notified to that effect, but none of the top ten was informed that he might be in line for any specific award. From the data supplied by these top five winners in black-and-white and five in color, we compiled a brief "thumbnail-sketch" of each, which we present herewith:

First prize in the black-and-white division of this year's Contest was awarded David M. Stanley for his vivid portrayal of *Ring-Bills at Gull Island*. Stanley, an avid worker, has been active in the fields of photography and free-lance writing for ten years, during which time his work has appeared in various photographic periodicals in this country; he reports that many of his pictures are also being used in national advertising work by outstanding camera and photographic equipment manufacturers. He has won prizes in several of POPULAR PHOTOGRAPHY's previously-held Contests, as well as in a number of other photographic competitions, and has achieved recognition as a salon exhibitor. Stanley is a professional, was born in Battle Creek, Mich.; he and his wife now are residents of Phoenix, Ariz. During 1950 he was awarded a Fellowship in the Photographic Society of America. In addition to first award in this division of the Contest, another of Stanley's black-and-white entries is a prize winner.

Stanley

Wellington Lee, winner of second prize for his black-and-white nude study, *Figure in Frame*, has been actively interested in photography for more than ten years. During that time he has packed a substantial amount of experience into his photographic career, which includes having been cameraman with the U.S. Army in the past war, and a couple of years with a fashion photography studio. He has been a consistent winner in recent POPULAR PHOTOGRAPHY Contests and in other contests, and his photographs have been published in numerous magazines. A native of Canton, China, Lee came to the United States at the age of 14; he and his wife and three-year-old son live in New York City, where he has established his studio. Camera club work has been one of his active interests; he is president of the China Photographic Society of New York. Two other of Lee's black-and-white Contest entries and one color entry also placed among the winners this year.

Lee

His captivating picture of chuckling, chubby baby *Ricky* captured third prize in the black-and-white division of the Contest for Lorin D. Norcross, who has operated a portrait and commercial photographic studio in Santa Barbara, California, for the past six years. He also conducts technical and portraiture classes at Brooks Institute of Photography. His experience in the field covers a dozen years; at one time, during his late teens and early twenties, he was a professional violinist, but the fascination of photography was evidently stronger, for him, than that of music. He was a prize winner in the black-and-white division of a recent POPULAR PHOTOGRAPHY Contest; his work has appeared in POPULAR PHOTOGRAPHY as well as elsewhere. Norcross is a native Californian, born in Los Angeles, and now resides in Santa Barbara with his wife, a five-year-old daughter and a two-year-old son. Another of his black-and-white entries was a winner in this year's Contest.

Norcross

Bob Wilkins, of Atascadero, California, won fourth prize for his appealing black-and-white picturization of an abandoned fledgling, titled *Orphan*. Wilkins, a professional for about four years, operates a studio and print shop in Atascadero. His photographic background includes 14 years as an amateur; he has had no formal training in the field—a liking for photography as a medium of expression was the motivating factor in influencing him to become a photographer. His pictures have been reproduced in a number of California newspapers. Wilkins was born in Brooklyn, N. Y., but hasn't lived there since he was six years old; before becoming a professional photographer he was a linotyper, intensely interested in photography as an avocation. He has been active as secretary-treasurer of the Central California Camera Club Council, and has held office in various community organizations. Wilkins is married and has four children ranging from six to 18 years.

Wilkins

Fifth prize in the black-and-white division went to Koji Takashima, a photographer of amateur standing, for his arresting picture, *Splash!* Takashima is employed in the office of the Kawasaki Locomotive and Rolling Stock Company of Kobe, Japan, and has been taking pictures as a hobby for about 23 years. His photographic work has been reproduced in various Japanese magazines, and he reports that he has been a frequent award winner. He is a member of an organization designated as the Federation of All Japan Photographers. With his wife, he lives in Kobe, where he was born. Although an enthusiastic camera fan, Takashima apparently has no professional aspirations, preferring to continue pursuit of his photographic activities as an avocation.

Takashima

First prize in the color division was won by Harve Wobbe, for his delightful and spontaneous *Christmas Carol*, which appears on the cover of this issue of POPULAR PHOTOGRAPHY. Wobbe's photographic background has been comprehensive, covering a period of about 25 years, and his current activities in the realm of photography are extensive; he is an instructor at the Essex County Vocational and Technical High School, Newark, N. J.; he also conducts classes for adults, lectures and judges at camera clubs, and maintains a color studio in his home for his illustration and magazine cover work. He is a member of the Orange (N.J.) Camera Club, and holds honorary membership in various other camera clubs. Wobbe has a number of photographic awards to his credit—among which are prizes in an earlier POPULAR PHOTOGRAPHY Picture Contest for his work in color. The Wobbe family moved east from St. Louis, Mo., where he was born, when he was about seven years old. His home is now in West Orange, N. J.; he is married and has three daughters, aged eight, six, and three and a half years, respectively.

Wobbe

His absorbing sequence titled *Black Widow Laying Eggs* won second color prize in this year's Contest for Ken Middleham, Riverside, Calif., an amateur photographer. Middleham first became interested in photography when he was in high school. After 18 months in the Army he entered Riverside College, majoring in bacteriology. During his freshman year he began taking pictures for the college annual; in his sophomore year he became photographer-editor, and, finding that photography was becoming more in-

Middleham

(*Continued on page* 182)

new books

# Tokyo leave

**Baseball** catches 'em young in Japan as well as in America. Horace Bristol used telephoto lens to make this appealing close-up of pint-size rooter, *Tomoyuki-san.*

TOKYO on a five-day pass; with a candid camera by Horace Bristol. Published by East-West, Tokyo, Japan. Cloth bound, 8½x9, illustrated, 64 pages, $2.50.

A camera is almost as indispensable as a rifle to many a GI stationed overseas. Give him a five-day pass and he becomes a typical Brownie-toting American tourist, eager like his civilian counterpart to take pictures of unfamiliar sights and exotic places. Horace Bristol has put together an entertaining and instructive guidebook to help such photography-minded GIs who may visit Tokyo and its surrounding territory.

All photographs reproduced in Bristol's book were made with Leica or Canon cameras equipped with Japanese Nikkor or Serenar lenses. Bristol, a veteran photojournalist, used these lenses because of their availability to occupation troops at cut-rate prices and because he is passionately convinced of their superiority. Bristol, you may remember, is the man who initiated a minor photographic revolution after a young Japanese photographer visited his Tokyo studio in May, 1950 and urged him to test a telephoto lens of Japanese make. The lens was the Nikkor which soon rocketed to fame among American magazine photographers covering the Korean War, and subsequently attained popularity back in the States.

Bristol's book is a tribute to these lenses. The photographs in *Tokyo* have that startling sharpness and clarity of detail we have come to expect from 35-mm negatives made from the best Japanese lenses. Some users of the Nikkor and Serenar may not go all the way with Bristol's enthusiasm for the Japanese products, but they surely will grant the technical excellence of his photographs. The quality is superb, although marred somewhat by poor letterpress reproduction.

The pictures—some made for the book, others gleaned from past assignments—give a many-sided view of Tokyo life: wrestlers, temples, dancing girls, sidewalk shops, children, rainy streets. As indicated in the title, Bristol emphasizes candid, spontaneous photography rather than the stiff "post card" variety practiced by some unimaginative travelers. Of course, few GIs on a five-day pass could match the variety of subjects covered by Bristol, but his book is intended as a kind of photographic Cook's tour showing the mouth-watering array of picture subjects available in and around Tokyo.

Included with each photograph is a brief note giving technical data and advice on solving special problems illustrated by the picture. There's something for everybody—informal portraits, action shots, stage photography, still-life, architectural pictures. As an aid to beginners, Bristol adds a short but well-rounded postscript on 35-mm picture-taking, lighting, and processing techniques.

Within its modest limits, *Tokyo* is a valuable little book. Certainly it should help many GI's get greater satisfaction from their photography. And with more and more American soldiers slated for overseas duty, similar guidebooks for other areas might fill a real need in days to come.

CANDID PHOTOGRAPHY. Published by Fawcett Publications, New York. Paper bound, 6½x9¼, illustrated, 144 pages, $.75.

The text and pictures of this new Fawcett booklet emphasize "the unposed shot."

PHOTOGRAPHY AFIELD by Ormal I. Sprungman. Published by the Stackpole Company, Harrisburg, Pa. Cloth bound, 7¼x10¼, illustrated in color and black-and-white, 449 pages, $7.50.

"The camera is as closely related with the out-of-doors and hunting and fishing as the rod and gun," says *Sports Afield* editor Ted Kestiny in his foreword to Ormal Sprungman's meaty new book. Certainly many camera enthusiasts find nature the best subject of all both for movie shots and stills, but until *Photography Afield* there has been no single book covering thoroughly the how, what, and where of wild-life photography. Sprungman is well-qualified to write such a book: a former professional guide in Minnesota, he has been camera editor for *Sports Afield* since 1934 and is a frequent contributor to POPULAR PHOTOGRAPHY.

In *Photography Afield* he answers many questions about taking nature pictures of all kinds. Part I of the book, *Stills*, covers choice of camera, composition, flash techniques, "hunting" and "fishing" with a still camera, bird photography, nature shots at night, and similar topics. Part II, *Movies*, tells how to make successful films of everything from chipmunks to elephants, provides tips on improving vacation movies and travelogs, and gives advice on editing, titling, and using sound. Profuse illustrations include how-to-do-it setup shots plus samples of good nature pictures by the author and other outdoor photographers.

100 STUDIES OF THE FIGURE by John Rawlings. Published by Studio-Crowell, New York. Cloth bound, 9x12, illustrated, 96 pages, $5.50.

A selection of illustrations and an abridged text of Rawlings' book appear in this issue starting on page 44.—

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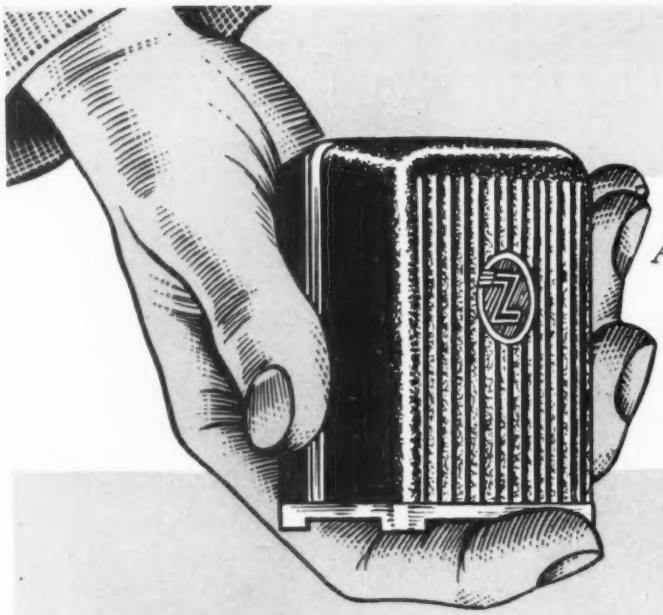

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**IDEAL FOR CAMERA FANS, Salesmen, Teachers, Sample Displays, Demonstrators, Students, Lecturers and many others.**

Here's a projector that you can hold in the palm of your hand — and it only weighs about as much as a camera . . . yet has all the power of a giant projector!

Baby-Zett will project a large image, evenly illuminated — without requiring a darkened room. Made by world-famous Voigtlander, the Baby-Zett has an anastigmatic lens F2.8/8 c.m., is sturdy, easy to carry and simple to operate.

**Liberal trade-in allowance on your old projector.**
**Mail orders filled. Add postage.**

## Willoughbys

**WORLD'S LARGEST CAMERA STORE EXTENDING A FULL CITY BLOCK**

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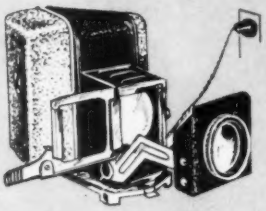
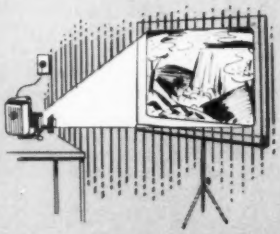
**FITS IN A BRIEFCASE**
Size 4¼ x 2¾ x 5⅛
Weighs 1¾ pounds



**PLUGS IN ANYWHERE**
**A.C. OR D.C.**



**SHOWS VIVID PROJECTION IN DAYLIGHT**
due to high precision coated multiple lens condenser system by Voigtlander

*This picture by* ANSEL ADAMS is one of many he has made with the new HASSELBLAD Camera. Reflecting his rare sensitivity to nature... his precise command of the technics of photography — a picture by Adams is often no less than a photographic masterwork. And in the HASSELBLAD Camera Mr. Adams has found an instrument to match his exacting requirements.

# *Masterwork*

# *Master* instrument

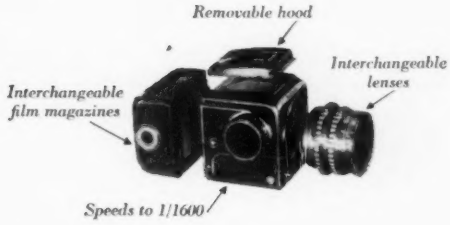
*This* 2¼ × 2¼ *camera by* HASSELBLAD is the new Swedish "reflex" that is making photographic history. Interchangeable lenses, interchangeable roll-film magazines, automatic controls, speeds to 1/1600 second, built-in flash — these are but a few of the features that make the HASSELBLAD the master instrument of the reflex field. Whatever your interest in photography, the HASSELBLAD will make a strong bid for your approval.

PRICES — The camera, with 80mm Kodak Ektar f/2.8 Lens and 2¼ × 2¼ roll-film magazine, $ 548. Accessory 135 mm Kodak Ektar f/3.5 Lens, $ 282, and 250mm (10 in.) Zeiss Opton Sonnar Lens f/4, $ 480. Prices include Federal Tax.

Write for the descriptive HASSELBLAD booklet to

*Willoughbys*

Dept. A
110 West 32nd Street
New York 1, N. Y.




HASSELBLAD THE NEW SWEDISH REFLEX CAMERA

(Advertisement)

# FILTERED FACTS

by *Ed·n·Lite*

I'M just back from a three month swing through the U. S.—and, to put it plainly, I'm fed up. Thousands of cameras all over the place, shooting up everything from dude cowboys to Creole shrimp fishermen—and the only filters around are the ones I'm using.

I'm in the photo business so when I see a guy taking a picture someplace, naturally I'm curious. Sometimes I even screw up nerve enough to go over and ask him questions like "What opening ya usin' Mac?" or "Ever try a filter on a shot like this?"

It's that last question that always gets 'em. Some of the answers would kill you. "Wadda ya think I am, Einstein?" and "I left my slide rule home Bud," were two I got last week. And, by the time you start dreaming up the answer, they're always too busy getting set for the next shot before it gets away.

For twenty years I've sold solid optical glass filters. I'd like to sell you one if you're not using them . . . or even some more if you are. And I'm up on my soapbox yelling that you don't need that slide rule to use filters . . . just an idea of what they'll do for your pictures.

Let's take an example. You've got color film in your camera . . . daylight Kodachrome. You're down at the beach, maybe even out sailing. So what've you got? A blue ocean, white sails and your girlfriend. You grab a shot that you think should come out like a page in a slick photo mag. . . . and it comes out all colored deep blue and hazy. "Why?" you ask the guy at the store when he returns you your slides. And he starts giving you the old song and dance. . . .

*I'll* tell you why. It's a cinch! Your camera lens sees more than you do! The ultra-violet light on a sunny day is invisible to you, but to your color film, it's deep blue. The water's blue, too. Add the two of them together and you get the deep blue haze in the picture.

Now the Sales pitch. *An EdnaLite ChromeHaze (Skylight) filter would have cut out all the ultra-violet and you'd have gotten your picture with no change in exposure. Nothing to set on the camera, no tables to read. Just slip the EdnaLite ChromeHaze (Skylight) filter over your lens and shoot.*

A color picture should never be taken without one. It can't hurt your pictures because it has no increase in exposure, and it *always* does a whale of a lot of good.

Now, if you'll cut through that blue haze while I try to cut through the phony Ph.D. lingo that surrounds the use of filters, we'll both be happier. You'll get better pictures, and I'll sell you more EdnaLite (Solid Optical Glass—Coated DuraKlad) Filters.

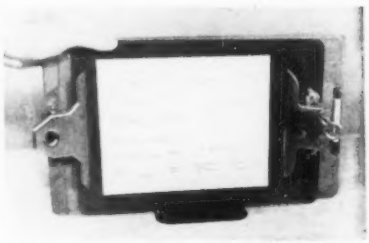
If I get longwinded, miss the point now and then, or if you need helpful filter information, write Ed.N.Lite at 200 N. Water Street, Peekskill, N. Y.

# photo tips

### IMPROVISED CC GRADUATE

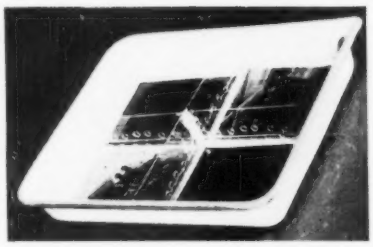
**Some formulas** call for liquid solutions in cubic centimeters. Many amateurs do not have graduates marked in cubic centimeters. A reliable substitute can be found in the medicine chest—in the form of ordinary medicine bottles. These bottles usually are marked in both ounces and cubic centimeters. If you don't have any empty bottles in the house, your druggist carries them, and will be glad to sell you one.—*G. Carlson, Chicago, Ill.*

### QUICK COPYING STAND



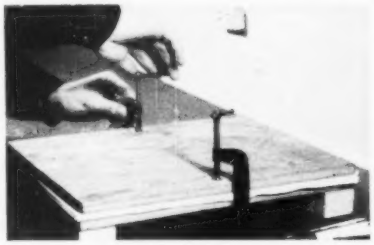
**Two clipboards,** placed together as shown, serve as an efficient photographic copying stand. The bottom of each board is held by the large spring-clip of the other. The material to be copied is placed on one of the boards, and is covered with a sheet of glass cut to size. The boards are then joined, the glass being held by the clips. The unit is held upright by inserting a flat metal bookend between the boards, or it may be leaned against several books. —*John J. Rea, Urbana, Ill.*

### TRAY DEVELOPING AID



**Many amateurs** do negative developing in trays rather than in tanks. An 8x10 tray can be used to develop four 4x5 negatives at one time, if the negatives are separated. To do this, cut two strips of plastic to fit an 8x10 tray. Notch the strips where they cross—then glue them together. This unit placed in the tray will provide four compartments. Holes drilled in the bottom of the strips will allow free passage of any developing fluids.—*Michael Lacivita, Youngstown, Ohio.*

### SIMPLE FLATTENING PRESS



**Flattening** prints is easy with a good press to help. One method of keeping prints flat is to moisten the backs, then press them between rigid supports. To make a press, all you need are two flat pieces of plywood as large as the largest prints you make and four C-clamps. To allow clearance for the clamps, nail small blocks to the corners of one of the sheets of wood. After the clamps are applied, the prints will quickly flatten.—*David D. Rudd, Bethlehem, Penn.*

### TIME SAVER

**To make** up developer for immediate use, save time by dissolving in an agitating device instead of stirring in a bottle. An inexpensive plastic milk shaker will serve the purpose very well. Simply add the chemicals to warm water in the shaker, put on the cap, and shake vigorously for a few moments. The chemicals will be dissolved completely. Aeration of water caused by shaking will not harm the solution as long as it is not to be stored for some time.—*Ken Murray, Colon, Mich.*

# The Finest Gift for Perfect Prints

**T-48 Timer** *has large easy-to-read dial, expanded scale for greater accuracy in setting. Hangs on wall or sets upright or flat* . . . . . **$16.95***

**Also T-68**—*for automatic timing of developing, washing, fixing, drying. 40-minute range; buzzer signals end of cycle as current is cut off* . . $19.95*

**Fair traded*

## *Automatic* INTERVAL TIMER

(TYPE T-48)

Here's the ideal gift for easier, better darkroom results! The General Electric T-48 Timer turns enlarger or printer on and off *automatically*—gives you push-button ease in your darkroom and assures you years of dependable, precision service.

- lets you "mass produce" prints quickly, accurately; resets for repeat exposures . . . *automatically*
- leaves hands free for dodging, ticks each second, shuts off at preset time . . . *automatically*
- gives perfect timing for color work . . . *automatically*
- full two-minute range, sturdy construction, acid-resistant case, 1200-watt capacity

For perfect prints every time, the perfect gift is a G-E Interval Timer. See it at your photo dealer's today!

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## 35mm ANSCO COLOR RELOADS

**Factory Fresh Guaranteed Safety Film**
Daylight or Tungsten

| | | |
|---|---|---|
| 20 Exp. | 5 for | **$4.90** |
| 36 Exp. | 3 for | **4.90** |
| 25 ft. Bulk | | **7.75** |
| 100 ft. Bulk | | **23.75** |

Exp. Date . . . Dec. 1952

ANSCO COLOR PROCESSING—20 Exp. Roll Incl. mounting — 2 for $1.75

**Reg. $118.90**
**SAVE $33.95**
**New ARGUS C3 Outfit**

| | | Minifilm Special |
|---|---|---|
| With F3.5 Ctd. Lens, Flash-Gun & Case | $ 69.50 | $69.50 |
| New Telephoto Lens | 32.50 | 7.65 |
| Sunshade, 3 Filters | 10.55 | 3.00 |
| 6 Rolls Film | 4.14 | 1.95 |
| 1 Roll Color Film | 2.21 | .85 |
| | $118.90 | $82.95 |

**BRAND NEW SPECIAL $82.95**

## LATEST MODEL LEICAS!

Leica IIIc w/Ctd. F2 Summitar Lens, Case, Lenscap. SPECIAL (Like New) **$207.50** (New. $362.30)

Leica IIIF w F2 T Ctd. Summitar Lens, Case, SPECIAL (Like New) **$279.00** (New $397.30)

**FREE!** Imported Self-Timer (Re. $6.95). For Leica with the purchase of the above like new cameras. A Minifilm bonus.

## NEW KINE EXACTA V—

1952 Model!!

- Serves as two cameras, while you buy only one!!
- Two built-in Flash Terminals. Regular and Strobe!

| | |
|---|---|
| with F3.5 T ctd. Tessar lens | **$199.50** |
| with F2 T ctd. Xenon lens | **227.50** |
| with F2 T ctd. Biotar lens | **313.75** |
| with F1.9 T ctd. Primoplan lens | **240.00** |
| CARRYING CASE | **12.00** |

Minifilm will allow you a minimum of $110.00 for your old Kine Exakta camera toward the purchase of the new 1952 model above.

| | New | Used | Trade-In |
|---|---|---|---|
| Leica IIIA, F2 Summar | | 134.00 | 110.00 |
| Leica IIIC, F3.5 Elmar Ctd. | | 159.00 | 125.00 |
| Leica IIIF, F2 Ctd. Summitar lens case | 385.00 | 279.00 | 240.00 |
| Leica IIIF, F3.5 Ctd. Elmar CC | 280.00 | 199.00 | 175.00 |
| Leica IIF, F3.5 Ctd. Elmar | 210.00 | | 100.00 |
| Leica IIF, F2 Ctd. Summitar | 297.00 | | 150.00 |
| Leitz Imarect Finder | 49.00 | 36.50 | 25.00 |
| Leitz Nooky Attach. | 45.50 | 29.50 | 22.00 |
| 135mm Hektor F4.5 Ctd. | 175.00 | 109.00 | 80.00 |
| Contax IIA, F2 Ctd. Sonnar | 385.00 | 238.00 | 200.00 |
| Contax S, F2 T Ctd. Biotar | 475.00 | 269.00 | 220.00 |
| Univex Mercury I, F3.5 | | 14.50 | 8.00 |
| Mercury II, F2.7 Ctd. | | 27.50 | 20.00 |
| Argus C3, F3.5 Ctd. Flash | 69.50 | 42.50 | 32.00 |
| Bolsey B Rfdr., F3.2 Ctd. | 61.50 | 39.50 | 30.00 |
| Bolsey C Reflex F3.2 Ctd. | 109.50 | 73.50 | 55.00 |
| Retina 1B, F3.5 Ctd. Xenar Synchro | 82.50 | 58.00 | 45.00 |
| Stereo Realist Camera | 162.50 | 109.00 | 90.00 |
| Kodak Pony 828, F4.5 Ctd. | 32.00 | 23.00 | 16.00 |
| Kodak Pony 135, F4.5 Ctd. | 36.75 | 25.00 | 18.00 |
| Kine Exacta I, F3.5 Tessar | | 89.50 | 75.00 |
| Kine Exacta V, F2 Biotar T Ctd. Lens | 313.75 | 219.50 | 165.00 |
| Rectaflex F2 Xenon Ctd. | 295.00 | 220.00 | 160.00 |
| Super Ikonta B F2.8 T Ctd. Tessar, Synchro | 232.00 | 149.00 | 110.00 |
| Medalist I, F3.5 Ctd. Ektar | | 98.00 | 80.00 |
| Medalist II, F3.5 Ctd. Ektar Synchro | 312.50 | 174.00 | 135.00 |

| | New | Used | Trade-In |
|---|---|---|---|
| Polaroid Camera | 89.75 | 69.50 | 54.00 |
| Kodak Tourist, F4.5 Ctd. | 71.00 | 44.00 | 34.00 |
| Argoflex E F4.5 Ctd. CC | | 33.50 | 25.00 |
| Kodak Reflex I, F3.5 Ctd. Synchro | | 64.00 | 50.00 |
| Ciroflex B, F3.5 Ctd. Alphax | 76.98 | 49.50 | 38.00 |
| Ciroflex C, F3.5 Ctd. Rapax | 99.45 | 64.50 | 50.00 |
| Ciroflex E, F3.5 Ctd. Rapax Synchro | 119.70 | 87.00 | 70.00 |
| Ciroflex F, F3.2 Ctd. Rapax Synchro | 158.75 | 114.00 | 85.00 |
| 1951 Rolleicord, F3.5 Xenar Ctd. Flash Synchro CC | 160.00 | 105.00 | 80.00 |
| Auto Rolleiflex IIB, F3.5 Xenar Ctd. Synch. CC | | 169.00 | 135.00 |
| Auto Rolleiflex IIB, F3.5 Tessar Ctd. Synch. CC | | 199.00 | 165.00 |
| Kodak Reflex II, F3.5 Ctd. CC | 154.91 | 109.00 | 85.00 |
| 3¼x4¼ Super D, Graflex F4.5 Ctd. | 239.00 | 139.00 | 100.00 |
| 4x5 Pacemaker Sp. Graphic F4.7 Ctd. Flash Kalart Rfdr. & Acc. | 324.75 | 199.00 | 165.00 |
| 4x5 Pacemaker Crown Graphic, F4.7 Ctd., Flash Kalart Rfdr. & Access. | 279.75 | 169.50 | 145.00 |
| 2¼x3¼ Ann. Speed Graphic, F4.5 Rfdr. Flash Acc. | | 117.00 | 95.00 |
| 8mm Revere 88, F2.5 Ctd. | 72.50 | 44.50 | 30.00 |

**New 1952 Model**
**AUTOMATIC ROLLEI III**

With FULL SYNCHRO COMPUR RAPID SHUTTER, new focussing hood, new snap open Eveready case with:

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| F3.5 T Ctd. Xenar lens | **$269.50** |
| With F3.5 T Ctd. Tessar lens | **$299.50** |
| With F2.8 T Ctd. Tessar lens | **$345.00** |

Minifilm's Bonus Trade-In Allowance for your old camera and budget payment plan will make the new 1952 Rolleis easily available for you now.

**YOU SAVE $16.00!**
**Like Brand New Latest 1951**
**Powerful CAPACITOR Model II JEN FLASHGUN**

FOR LEICA (for 3F, 3C, most models, specify)
OUR PRICE **$19.95** New, $35.95

14 Ft. JEN EXTENSION FLASH, like new (new $16.95) ..... **$9.95**

JEN CLIP (holds Imarect Finder, etc.), like new (new, $10.00) ..... **$5.95**

SAVE 50%! The complete Jen Outfit, as listed above (New, $62.90) **$31.45**

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LEITZ SUMMARON W.A. F3.5 35mm Ctd. Lenses for all Leica Cameras. ONLY **$83.00** used

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2¼x3¼ Fotolarger with lens ..... $32.50
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3 8x10 Trays .... 4.75
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YOUR COST ONLY **$39.75**

**SAVE $130.00**

23 Crown Graphic Outfit
- F4.5 lens
- Kalart Rfdr
- Flashgun, F.P.A. 3 C.F.H. Shade and Filters. Reg. $289.00.

SPECIAL **$159.00**

**MOVIE COLOR FILM at the PRICE of BLACK AND WHITE**

FULLY GUARANTEED

Film manufactured by nationally known firm. All film is fresh and guaranteed. Late 1952 dating. Price of film includes FREE processing and return postage.

| | Color | B&W Weston 50 |
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| 8mm roll 25 ft. double | $2.75 | $1.50 |
| 8mm mag. 25 ft. double | 3.25 | 2.75 |
| 16mm roll 100 ft. | 7.50 | 3.00 |
| 16mm mag. 50 ft. | 4.95 | 2.75 |

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- 2x2 300 Watt
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Subject to Price Change
Your Cost **$37.50** L.N.
GOLDE REFLEX, 2¼ Sq. Blower, Case 300 Watt **$52.50** L.N.

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2-Light Movielite $8.95.
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As you follow action your lights cover the subject.

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| **Federal Cold Light Enl.** | | | |
| 135 F4.5 (35mm) | $ 55.90 | $33.00 | $23.00 |
| 269 CL F6.3 (Up to 2¼x3¼) | 59.50 | 35.00 | 25.00 |
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| Versatile II F4.5 Up to 3¼x3¼ F4.5 | 109.50 | 69.50 | 50.00 |
| Versatile I F4.5 Up to 2¼x3¼ | 139.50 | 89.50 | 65.00 |
| Versatile Prof. F4.5 Up to 4x5 | 189.50 | 119.50 | 90.00 |
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| B1 up to 2¼x3¼ | 116.08 | 77.50 | 55.00 |
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**SAVE $46.37!**
**BRAND NEW 1951 4x5 PRESS CAMERA!**

Famous Busch Pressman w 127mm Ctd. F4.7 Raptar, in Synchro Rapax Shutter. Reg. $168.87.

YOUR COST: **$122.50** COMPLETE

Optical Finder $8.95, Film Pack Adapter $9.85
Cut Film Holders, ea. $3.95, Flashgun $8.95

**10% DOWN!**

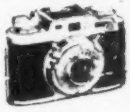
You can buy that Camera NOW under Minifilm's Time Payment Plan with just 10% Down—easy terms for the balance. Trade in of your old equipment can also be accepted as Down Payment.

**KODAK AUTOMATIC Retina IIA CAMERA**

- Built in Synchro
- Compur Rapid Shutter
- Automatic Shutter
- F2 Ctd. Schneider Xenon Lens

(Like New) $ ONLY **119.00**
RETINA IIB CAMERA w F2 Ctd. Xenon lens $104.00
WHILE THEY LAST Carrying Case ..... 9.00

Reg. $100.45
**SAVE $39.95**
**Complete Bolsey B2 Outfit!!**



F3.2 Ctd. E. R. Case, Flashgun, Sunshade & 3 Filters.
YOUR COST **$66.50** (Like New)

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CIROFLEX MODEL D OUTFIT
F3.5 Ctd. Woll. Flash Synchro Shutter, Flashgun, Shade and 3 Filters.
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Reg. $32.50 SAVE $12.55
**WESTON MASTER II PHOTO ELECTRIC EXPOSURE METER**

It's Expensive to Guess!! Enjoy perfect Negatives and save on Film. (NO WASTE.)
ONLY **$19.95** used.
GE PRI METER, Reg. $32.50 $19.95
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**BLACK AND WHITE ROLL FILM SALE**

1952 Date Fully Guaranteed
Speed 50, ASA-127-120-620-116-616
**10 ROLLS FOR $1.95**
30 for $5.50 50 for $8.75
100 for $16.50

A fine grain roll film with a wide range latitude. Use it indoors or outdoors with equally good results. This factory fresh fine grain film is manufactured by one of the leading firms in the U.S. 1952 dating. Money back guaranteed if not satisfied.

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**COMPLETE OUTFIT**

Brand NEW 8mm Kodak Movie Camera, (Latest Model) with fine F2.7 Ctd. Ektanon Lens, simplified sprocketless loading. Easy-to-sight viewfinder, PLUS a Like New 8mm Keystone Proj. 500 Watt Lamp.
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It's yours for ONLY **$54.90** Down!
16mm Auricon Cine Voice Camera. Top Quality precision made, with shockproof Galvanometer. Provides full "Professional Type" sound movies. 16mm Auricon Cine Voice Camera complete with F1.9 Ctd. Lens.

**$549.00** L.N.
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**PRESS OWNERS! IT'S HERE!!**
*Made by Graflex*
**POLAROID LAND BACK**
**For *All* 4x5 Graphics**
**$77.50**
**Uses Standard Polaroid Land Film**

**Why Keep Buying Flashbulbs!**
**Get a High Speed Electronic Flashgun to Fit YOUR Camera!!!**

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|---|---|
| Harwood | $52.85 |
| Thriftlite | 49.95 |
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BONUS SPECIAL—Minifilm will allow a minimum of **$12.50** for your old Flashgun.

**XMAS CARD KIT**

Make Your Own Personalized Xmas Cards

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|---|---|
| 2 Masks | $2.50 |
| 25 Sheets Paper | .82 |
| Embossing Frame | .79 |
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SPECIAL ONLY **$2.99**
25 Sheets Paper and 25 Envelopes .... $1.09
100 sheets paper and 100 Envelopes .. 3.59

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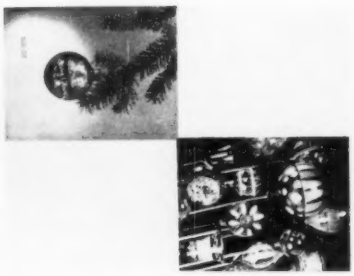
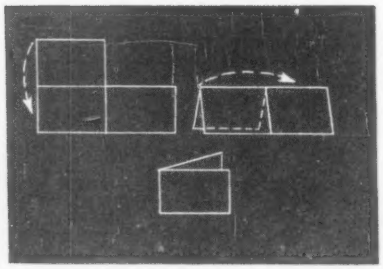
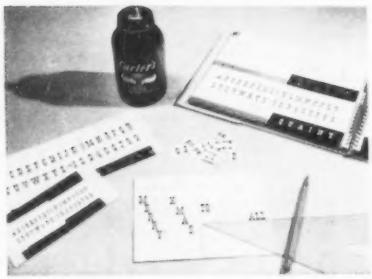
# NOW IS THE TIME...

## *to make your photographic Christmas Cards*



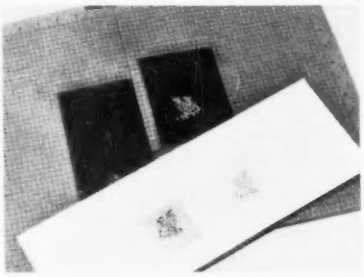


**Four negatives** were contact-printed to make cheery card at left—(1) tree ornaments for front cover; (2) sprig of evergreen and ball inscribed "Merry Christmas"; (3) portrait; (4) names. Desired area on negative of single ball was treated with new coccine to facilitate later printing-in of portrait. Cover and sprig-and-ball negatives were printed on 8 x 10 sheet, above, then portrait and names were double-printed. Upper right quarter-section was cut from 8 x 10 print and discarded, top left quarter was folded down and pasted, then final fold made, completing the card as illustrated in diagram, right.



**Lettering** of greeting cards is no problem; first photographed from alphabet book, individual letters are cut from the copy prints to assemble words for message. These are then pasted on layout used to make negative from which cards are printed.

**Materials** needed for making a printing mask are few and inexpensive; the requisites include masking chart, ruler, etching knife, brush, ink or paint, and masking tape—which, in three-layer thicknesses, is also used to make the marginal guides.



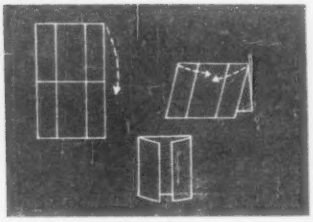
**Negatives** of lettering and ornaments require enough contrast and density to prevent ghost image like that shown in print, left, made from poor negative at right. Compare these with good negative, left, and the perfect print it made, right.

MAKING CHRISTMAS CARDS is heaps of fun. It gives you a chance to express yourself photographically and to stick out your chest and proudly say, "See, I made these myself." It can even become a thing of rivalry among your photographic pals—each trying to outdo the other. I enjoy battling it out with my camera friends each Christmas.

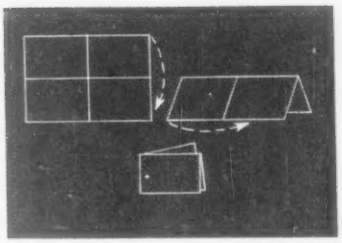
Photographic Christmas cards need not be run-of-the-mill year after year. You know, the flat-card type with Johnny's or Mary's picture inserted—expressing a Merry Christmas from the Smiths. Give your friends a surprise; make your card different. Your equipment need not be elaborate or expensive. True, some types of equipment limit the style of card you can make, but stretch that imagination of yours a little—there are unlimited ideas to be put to use with your present equipment.

An important factor to be considered first—and if you forget I'll lay you odds it will be the last time—is making your cards fit envelopes which are available. Select the envelope size first or, more correctly, work the paper size and envelope size out (*Continued on page* 170)

***Plan and make your own holiday greetings—fun for you and a special treat for those who receive them!***



**Barn-door** fold is less common and adds interest to the personal greeting card at right. It was made by first printing tone panels and picture of youngster on 8 x 10 sheet, then double-printing all lettering. The finished print, on extreme right, above, was then folded as shown in the diagram. Card appears to be elaborate, but was easy to make.



**French fold,** ever-popular type of card, requires only simple printing and folding procedure, as shown in picture and diagram at right. Attractive lettering effects and variations can be achieved by means of double printing with aid of print mask, pictured on facing page described in this article. Simultaneous printing of three negatives provided illustrations for front cover of card, above, and inner fold. The greetings and names of senders were double-printed, and card folded.

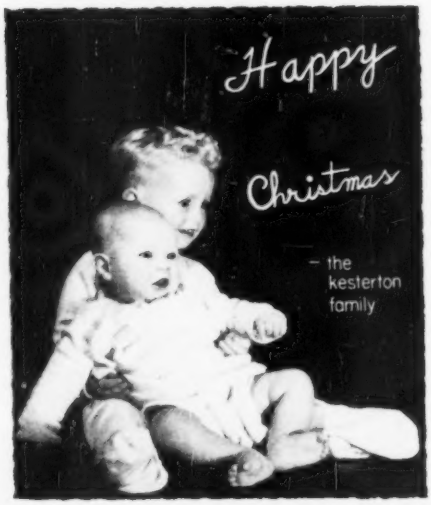
*Continued* →

# NOW IS THE TIME (Continued)

*These ideas—winners in last year's Popular Photography Christmas Card Contest—will help you create your own*

**Clever** simplicity marks card of Sandy L. Schoenstein of Woodhaven, N. Y. Cover (left) was a tabletop, holding cards and cutout figure against black background. Inside page (right) was laid out on 9 x 12 airbrushed-and-lettered card. Figure and candle illustrations were pasted on, and set-up was copied.

**TV theme** was used by the Franklyn Dillons of Bronx, N. Y., to show entire family on cover (below). Cutout lets daughter Lois show through in picture tube area. Inside of card (low, right) features Lois, and dog (in stocking). Greeting was written two inches high, copied to size, and double printed.




**Christmas** at the M. H. Kestertons, Regina, Sask., centered about sons Michael and David. Daddy simply photographed youngsters against a subdued background, to which he had pinned the greeting cutout.

**Bit of subterfuge** was used by the D. A. Crawford, Jr's. of Scarsdale, N. Y., to make this shot of their son Scott. There was no snow so they posed him on a white blanket spread on the edge of an embankment. Print was lettered and a copy negative made.

FRANK, ANNE AND LADDIE — THOSE THREE DISTLERS

**Cutout,** paste-up, and copy was the procedure for Frank Distler of Southgate, Ky. He used two shots of self and wife, separate poses of dog, and added the lettering—for the inside of the card. Cover is a copy of a print of a picture frame enclosing greeting. Complete layout was copied on 8 x 10 film and contact prints of the French-fold card made.

**An Air Force** photographer, M/Sgt. Harold Kyle of Hamilton, Calif., said Merry Christmas with this excellent card. Cover composition was set up on floor, softly lighted, and a No. 5 bulb flashed in the lantern (wiring is concealed under white rug) during the 8-second exposure. Family group was made with flash. Edges of negatives were etched to get black border effect.

**Unique** point of view adds punch to card of J. M. Hosdowich of Larchmont, N. Y. Camera shows how it looks to a tree as it is being trimmed by daughter Joan, and cat, Boo Chee.

**Tabletop** technique was used by the George Seims of Westbury, N. Y. Cutout flash shot of son Russell was placed in candle setting and re-photographed; greeting inked on negative.

**Six hundred** prints were needed to complete the 150 cards sent out by the M. Q. Wilsons of Spring Hill, Ala. Reverse sides of tinsel-affixed seals show family members' portraits.

These cameras are made in the U. S. Zone of Germany.

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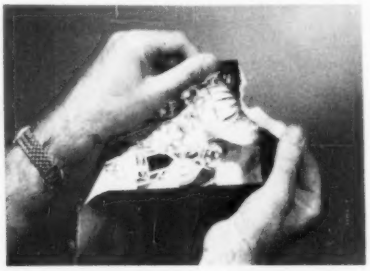
## Now Is the Time

(*Continued from page* 169)

together to minimize paper waste. Don't be among the unfortunates (myself included) who find yourself with a Christmas card too large or too small for the envelopes. Shop around the stationery stores in your town to see what they have to offer in envelope sizes. If they can't satisfy your wants, ask them for the addresses of their suppliers—or if you are in a fairly large town, look up the paper supply houses in your phone book; they generally have a variety of sizes and grades of envelopes from which to choose. The best plan is to obtain envelopes first, or make sure they are available, and then lay out your card to fit them.

Now then, if you are tired of the same type of card year after year, experiment a little with folded cards. Your very first consideration with a folded card is the



**Ragged edge** can give your Yule card an added touch. This is accomplished by tearing the paper carefully, as shown.

solemn fact that but one side is coated with emulsion. The best way to experiment is with plain paper, marking one side "emulsion." This will later serve as the dummy card on which to plan the rest of your layout work, design, and spacing prior to the actual stripping in of the card for printing.

You will find practically all single-weight paper, except glossy, suitable for folded cards. The size, of course, will have to be worked out with the envelopes. The envelopes you will find in photographic stores accommodate 8x10 paper or 8½x11 paper perfectly.

I have made several of my cards on Eastman Ad-type paper—for two reasons: (1) They were contact printed and (2) the paper is especially good for folding. When using single-weight paper, fold the paper before it becomes bone dry; you will find it much easier to handle. With double-weight paper crease while the paper is still wet—this way the emulsion won't crack when you fold your paper after drying. If you desire, prints may be treated in a glycerin solution which will prevent them from becoming too brittle. Ten percent glycerin makes a good working solution.

Your card can be given an added touch by deckling one edge or tearing one edge. There are many tricks of tearing for different results, such as using a ragged board edge or teeth of a saw, but I believe the most appealing is by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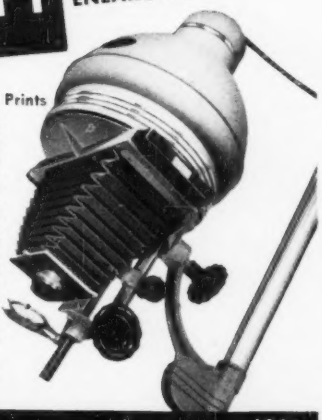

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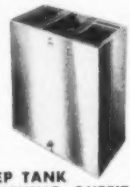

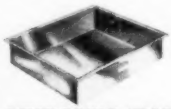

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tearing the paper with your hands, as illustrated.

If you'd like to add a little color to your card, use colored ink along the deckled or torn edges. You can apply this with a brush, or just rub it on. Of course, cards can be toned a variety of colors to fit your personal taste. This can be carried out by the many formulas already available to you.

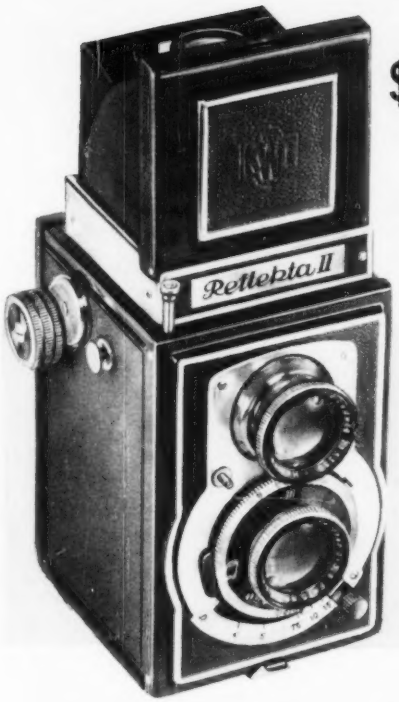
Assuming you have selected the size and type of card, what goes on it? Of course—the photographs you have planned, a Yuletide greeting, and your signature. Taking the last item first—your signature can be an actual signature copied and printed into the finished card, just a printed signature on the card, or if you don't mind writer's cramp, you can sign each card, a procedure that will add a warm personal touch. India ink probably works best for this; however, most other inks will prove satisfactory. A written signature photographically copied and printed on the card is easily accomplished by writing your signature in India ink on a white opaque paper and copied to the correct size. Then strip into the final printing mask. Greeting messages are done in the same manner. Let me emphasize that the copy negatives carrying the greetings must be of good contrast. In terms of the negative, there must be clear blacks and opaque whites so just the letters will print on your paper and not a tattle-tale gray background printing along with it. Use a contrast film such as process or commercial. Orthochromatic or panchromatic film will work if care is taken with exposure and development. You are interested in producing just black and white on the film, so use a contrast developer.

Greeting messages? Shucks, you'll say, I haven't any of those—I'm not an artist—I can't letter! You are wrong. Look around for old Christmas cards, books and magazines. They all have them made to order. All you have to do is copy them to the proper size for your card. You can even get a lettering book from an art store and copy the lettering and make good black-and-white glossy prints—then cut the letters out and assemble them into words.

Always have your dummy card handy to refer to for proper letter sizes and correct spacing. I suggest that when you are making copies of signatures and greetings that they be written large and then reduced with the camera to the proper size. In this way any slight errors in spacing will be minimized—not exaggerated. Approximately one-third reduction is most satisfactory.

In assembling letters into words you will find that rubber cement is the best gluing substance because it does not stain when smeared and it rubs off easily. Do not forget that filters may be advisable to obtain maximum contrast if you are copying colored lettering on any film other than the color blind variety.

If you are somewhat handy with lettering yourself, you can use an oil-base opaque paint, do the lettering on cellophane, then lay this over your negative for printing. This system will give you white greetings on a black background.

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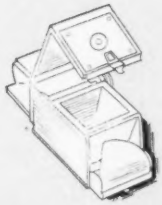

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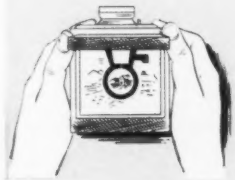

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**Send Penny Postcard for Free Handy Film Mailers**

MAIL HANDY COUPON NOW

ASTRA PHOTO PRODUCTS, Box 891, Hoboken, N. J. PP-12

Gentlemen: I WANT TO TAKE ADVANTAGE OF YOUR OUTSTANDING OFFER! I am enclosing exposed film to be developed and enlarged at the regular price of 35c-8 exp. roll; 50c-12 exp. roll; 65c-16 exp. roll. With my processed pictures you will send me absolutely FREE a roll of film, same size as was sent for processing and free film mailers.

NAME .....

ADDRESS .....

CITY ..... State .....

MAIL COUPON NOW


Poster paint and opaque inks tend to dry brittle and flake off during printing—that's why oils prove more desirable.

Now comes the most fun of all—putting your masterpiece together! You have gathered all your copy negatives and shots together—what are you going to do with them? First, you must decide by what means you are going to print. By contact or by projection? You must plan your card from the beginning to be either contact printed or projection printed. I like contact printing because it offers more freedom in card design. Now don't become alarmed when contact printing is mentioned—the equipment is very simple. A glass print frame and a light bulb will do the job as well as any large commercial contact printer you can buy.

Now we have all these loose pieces (signatures, greetings, and other negatives necessary for our card)—how are we to assemble them on one card? Simple! It's a job called stripping. Strip all these negatives to a sheet of Kodak masking paper, as illustrated. Lay the whole card out, spaced according to the dummy you made up at the beginning. Remember, you are working reversed in

SUN RAY
*Arnold*
MODEL "D"
2¼ x 3¼
ILLUSTRATED
69.75
PLUS $11.00 TAX

SUN RAY PHOTO CO., INC.
303 Lafayette St. New York, N. Y.

**777 PANTHERMIC**

**America's most dependable finegrain developer**

* Summer or Winter *

your films will develop safely in 777 at any temperature from 60° to 90°. No ice, no worry, no temperature trouble, and it's *FINEGRAIN* all the way!

HARVEY PHOTOCHEMICALS, INC.

Newton, New Jersey, U. S. A.

**SEND YOUR PHOTOGRAPHIC CHRISTMAS CARD to POPULAR PHOTOGRAPHY**

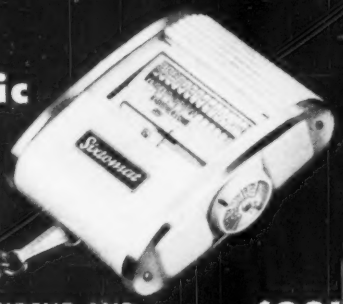
Put us on your Christmas card list again this year. We will pay $25.00 each for the best ten cards received on or before January 10, 1952. Winners will be announced in the April issue, and prize-winning cards will be kept on hand for future publication. Send your card entry to the Christmas Card Editor, POPULAR PHOTOGRAPHY, 366 Madison Avenue, New York 17, N. Y.

Prize-winning Christmas Cards in our 1950 Contest may be found on pages 168-169 of this issue.

who wouldn't love a
Leica®
for Christmas
. . . and love **you**
for giving it?
This year put the grandest photographic gift of all beneath the Christmas tree. Give all the picture-making ease . . . all the everlasting pride and joy of a precision-perfect Leica camera.
**Some more inspired gifts for your Christmas list**
All prices include Federal Tax.
LEICA MANUAL
THE LEICA MANUAL $5.00
LEITZ FOCOMAT 1C ENLARGER $147.00
THE LEICA METER $28.00
SUMMARON WIDE ANGLE LENS $123.20
THE LEITZ BINDOMAT $18.00
Ask your Leica Dealer for other suggestions from the full line of Leica accessories.
E. LEITZ, Inc., 304 Hudson Street, New York 13, N. Y.

**NEW deluxe fully automatic**

*Sixtomat*



FOR INCIDENT AND REFLECTED LIGHT

$32.50 tax incl.

**Just Point and Read! The SIXTOMAT Remembers!**

The new improved Sixtomat-I has been designed to solve any exposure problem with the utmost speed, simplicity and accuracy. The jewel beauty and outstanding performance of the new Sixtomat make it America's best meter buy!

*All new Sixtomats imported by Mitropa are equipped with film sensitivity dial in ASA calibrations to U. S. standards. Not available on those sold abroad or offered for sale by unauthorized dealers in this country.*

Standard Model Sixtomat Now $28.50 tax incl.

WATCH FOR ANNOUNCEMENT OF THE NEW 35 MM. AKAREX CAMERA.

**mitropa** CORP. • SALES & SERVICE • 50 B'way., N. Y. 4, N. Y.



**World's Finest Training FOR COMMERCIAL PHOTOGRAPHY**

*AT A WORLD-FAMOUS SCHOOL IN SOUTHERN CALIFORNIA!*

**COMPLETE COURSE:** COLOR • ADVERTISING • ILLUSTRATION • ARCHITECTURE • PORTRAITURE • PHOTO JOURNALISM • FASHION •

Thorough, well-balanced training.

**STAFF PERSONALLY SELECTED**
by Fred Archer, for teaching ability as well as professional accomplishment. It includes experts in every commercial field. You receive individual instruction.

**WORLD'S GREATEST FACILITIES**
Many modern shooting stages, laboratories and other unequalled facilities. A non-profit institution with a world-wide reputation for training that brings success.

*Director* — Fred R. Archer, F.P.S.A.
*Administration* — Seymour L. Elkins

THE *Mail this Coupon!*
**Fred Archer SCHOOL OF PHOTOGRAPHY**
2512 WEST 7TH ST., LOS ANGELES 5, CALIF

Please send my free copy of your illustrated catalog

NAME _____
(PLEASE PRINT)
ADDRESS _____
CITY _____ ZONE ____ STATE _____



*New Discovery!*

**MAKES FILM STATIC-FREE *Forever!***

***Whisks off Dust, Lint, Dirt . . . Ends Static Attraction***

**PHOTO-SWEEP**
Anti-Static Film Cleaner

6 oz. Aerosol Dispenser **$2.25**

3 oz. bottle (for movie film) **$1.25**

The first and only *permanent* way to end the problem of dust and lint attracted to your film by static electricity. Revolutionary new PHOTO-SWEEP prevents static with a harmless chemical, leaves film clean and sparkling. Handy aerosol dispenser lasts and lasts; economical bottle best for movie film.

**SAFE • SURE • ECONOMICAL**
***Permanently prevents clinging dust on negatives, transparencies, slides, motion picture film.***

**Ask your dealer or send remittance with order for shipment postpaid.**

ELECTRO-CHEMICAL PRODUCTS CORPORATION
Dept. 2, 60 Franklin St., East Orange, N. J.


position. Let us go through a sample card:

(1) Mark off correct size of your card on the masking paper, designating the fold. (2) Lay negatives on masking paper in proper positions (securing with scotch tape). Remember these are in reverse. (3) Cut away the masking paper from areas you want to expose. (4) Make up marginal border guides for two sides with masking tape to facilitate correct positioning of the printing paper.

Now make a test print to check the spacing. If correction is necessary, make adjustment either by shifting the negatives or your marginal guides. If it is discovered that the negatives are of varying density, you must adjust these differences. This can be done by penciling on tissue paper over these areas that have to be held back. On areas that need more light cut away the tissue paper. With a little patience and practice you will catch on to these techniques for they accomplish the same as a dodging mask or dodging with your hands when making enlargements. Your negatives must be held within a reasonable density to insure good prints.

Now we have our Christmas card and it has been fun. In closing, let me give you a little tip (as a husband)—be sure you get the envelopes ahead of time and into your wife's hands or you'll be addressing the envelopes tooooo!—

## Popular Photography's Traveling Salons

THESE Salons comprise eye-catching, prize winning prints from the POPULAR PHOTOGRAPHY contests. They represent some of the finest examples of contemporary photography with subject matter ranging from the dramatic and human interest, to serene landscapes. So great has been the public's acceptance of these exhibits that attendance has been estimated at over one and one-half million during 1951 alone. Salons are available to clubs, schools, stores and other organizations open to the general public. At times the demand for these Salons exceeds our supply but we will be glad to provide you with information and place you on our waiting list. However, we do have a few openings which will allow us to schedule some areas almost immediately. Please write: Salon Director, POPULAR PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y.

**November 4-18**

CALIFORNIA, Fresno — (Fresno Camera Club); Sixth Salon.
Angwin—(Pacific Union College); Third Salon.

KANSAS, La Crosse—(La Crosse Rural High School); Second Salon.

KENTUCKY, Lexington—(Lexington Camera Club); Fourth Salon.

NEW YORK, St. Bonaventure—(Christ the King Seminary); Second Salon.

OKLAHOMA, Norman—(The University of Oklahoma); First Salon.

MARYLAND, Salisbury—(Salisbury Camera Club); First Salon.

WISCONSIN, Superior — (Superior Campus Camera Club); Fourth Salon.

# Press fellowship

*An ambitious young cameraman realizes every shutterbug's dream —a chance to work and study with big-time press photographers*

BEN MANCUSO, of Perth Amboy, N. J., won second place in the non-professional action division of the 1951 Graflex Photo Contest. This year a special prize, the first Graflex-International News Photos Press Fellowship, was awarded to one of the winners. The Fellowship was designed to give recognition to "one of the most promising young photographers competing in the contest." Mancuso was the first winner of the Fellowship.

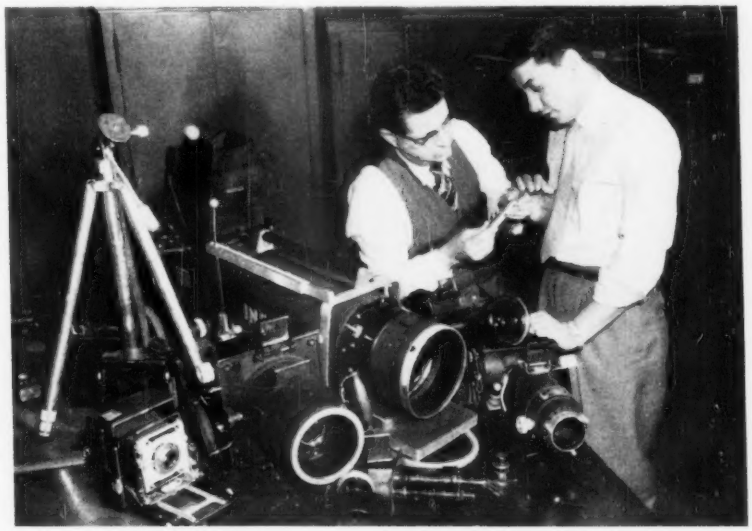
Ben's winning shot was good, but a photographer's ability can't be judged from one picture. One by one, the 60 young lensmen vying for the prize were interviewed, their work evaluated. In the final tallying, the jury named Ben. His prize was one week of study and work in New York with top flight INP cameramen, editors, and other specialists in press photography.

The week was a full one. Sid Mautner, INP executive editor set up a busy course of practical, big-time press work. Ben covered news assignments, worked in INP's modern labs, loaded up on tips from picture editors, sat in on conferences, rode radio prowl cars, and watched the operation of the nation-wide wire-photo network.

Ben, a personable 21-year-old, fell in love with photography while a student at Perth Amboy High School, where he worked on the yearbook and took as many pictures as he could. After graduation, he worked as a Government mail clerk and spent his free time helping a friend who is a professional photographer. He learned a lot in this time. Within a year he had a Speed Graphic, and shortly after began free-lancing. He was soon able to pay for a complete darkroom. Occasionally, Ben gets assignments from the Perth Amboy paper. Some of his pictures have been syndicated by New York papers and press services.

Winning the Graflex-INP Fellowship was a shot in the arm for Ben. His brief experience in the limelight has brought him closer to his goal—a press photographer's pass.—▶

**Ben Mancuso,** right, on assignment with *Daily Mirror* staffer Arthur Sarno, checks the city desk for leads.



**Ben** had opportunity to work with all types of photographic equipment. Cavio Sileo, left, assignment editor in charge of INP camera staff, shows Ben cameras ranging in size from the Big Bertha to sub-miniature.

# SPIRATONE CHRISTMAS SHOPPING GUIDE

**PLAY SAFE—BUY EARLY**
ON THE AFTER-CHRISTMAS EXCHANGE PLAN

Only Spiratone offers you this generous plan; the answer to the eternal Christmas gift problem: Anything you buy between now and New Years can be exchanged for virtually anything else from our large stock, just as long as you write us to that effect before January 4th, 1952. Request free Exchange Certificate with your order—your assurance for complete satisfaction on Spiratone mail-order purchased gifts.

## for *Leica* and *Contax*

*Brand-new, image-erecting*
### UNIVERSAL FINDER $32.50

Settings and parallax correction for all lenses from 35mm to 135mm. Beautiful satin-chrome finish; accessory clip on top of finder makes possible use of additional equipment. Leather case, worth $2.00, included at no extra charge.
*Shipping Cost 50c*

### TELEPHOTO FINDER $6.95
*incl. leather case*

Chrome Finish—fits accessory clip—parallax correction—neat leather case. Available for 75mm, 85mm, 90mm, 135mm focal length. Should sell for twice as much!
*Shipping Cost 15c*

### SELFTIMER ..... $2.95

Fits over Leica Release Button. Chrome finish automatically retracting pin makes possible next exposure without removing selftimer.
*Shipping Cost 10c*

CABLE RELEASES FOR LEICA: 11" 70c 40" $1.50 60" $1.98

*For more exceptional buys in accessories for the Leica, see Extension Tubes, Super-Nooky Close-up Device, Pocket Flash, Telephoto and Wide-angle Lenses and, of course, many other general items in this advertisement.*

*Special Buy From Germany*
### DIFFUSING DISK .... $1.98
*Postpaid*

Adds that pictorial quality to your photographs, saves retouching on portraits. You'll discover dozens of useful applications even for the rankest amateur. Slips right over camera lens.

For Ciroflex, Kodak 35, Leica, Pony, Clarus, Retina, Rollei, Contax, Kodak Reflex, Ikoflex, Argus C3, Mercury II, Ikonta 35, Karat.

*Save $7.00 on*
### BRITELITE SPOT..... $7.95
*including bulb*

Extra-large 4½" Fresnel lens. Highly polished reflector. Focus adjusted with positive lock. Lamphouse is well ventilated. Steel base is heavy though removable for use of spot on room or tripod. Our buyers had to search long for this biggest bargain in spotlights!

### Boom-Spot Combination $17.90

Boom has wide leg spread, extends to 7 feet above floor level. Ball-bearing casters. Positive locking of sliding arm. Was $28.00. Now while they last, complete with Britelite Spot at a $25.00 saving!
*Shipping Weights: Spot 6 lbs., Boom 10 lbs.*

### EXTENSION FLASH .... $4.95
*Models to Work with Almost Any Other Flash Unit!*

Whether you have a Holland, Graflex King Sol, Newschief, Bolsey, Mercury, Argus C3, Service C.O.C. Kalart or other make gun—we have an extension flash to fit it! Yes, your gun need not have extension outlets! 15 foot cord, bulb holder (for screw-base), 5" reflector and means of attachment to your own gun — all for $4.95. Midgetbulb adapter 39c; with ejector 98c.
*Shipping Weight 2 lbs.*

*Save $5.00 on*
### SUNRAY ENLARGER.. $9.95
*with lens and case*

Compact, portable. For negative sizes 35mm to 2¼x2¼. Ideal for beginners. Complete with bulb, lens, negative holder, ready for use, yet instantly disassembled and stored in the handy carrying case. Reg. $14.95.
FREE: Test strip Maker to assure perfect exposures. A $1.95 value.
*Shipping Weight 10 lbs.*

## SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new, first class merchandise not to be confused with "seconds" or "closeouts" or inferior leather bags.
*Shipping Weights of Gadget Bags are 2 lbs 2 lbs., 3 lbs., 3 lbs., 4 lbs.*

**SP1.** Really the solution for the photographer with few accessories, yet just too many to carry around separately. The SP1's rectangular shape and lack of inside divisions give it ample storage space for a bag only 10"x7"x4". A reinforced bottom, a large foldover flap and two small side flaps assure maximum protection, for the contents. The SP1 also makes a sporty "over-the-shoulder-bag" for the young lady. Spiratone-priced at only **$2.95**

**SP2.** The SP2 is liked for its all-around versatility. Made of top-grain elk-tanned cowhide, the SP2 will be yours for years of rough handling. One large, two small inside pockets, one convenient, yet not bulky, outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8"x10"x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers extreme compactness. Available nationally at $10.00—a Spiratone buy at **$5.59**

**SP3.** Basically of the same overall construction as the SP2, the SP3 boasts in addition a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Reflex Camera owners with lots of accessories will appreciate the added conveniences of the SP3. Budget-priced at half of list **$6.95**

**SP4.** A jumbo-sized genuine top-grain cowhider bag of beautiful appearance. Ample in size—9"x11½"x4"—for small press cameras and plenty of accessories. Zipper around top for easy accessibility at contents. Roomy inside pockets and an extra large outside pocket. An unusual opportunity for the serious amateur and professional who wants an "easy-to-get-at bag" which his friends will never suspect cost only **$10.95**

**SP5.** The latest addition to our line and one of the finest. A top-grain pigskin dream bag for the advanced amateur or professional, large enough for press cameras (10"x12"x5"), or for taking "both cameras" along. "Wrap-around" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 40% saving. **$17.95**

*Individual Components Worth Almost double!*
### ACME LITEPAK $6.95

including bulbs, clamp-on easel, lighting plans

Acme Junior Litepak ordinarily consists of 2 clamplites, clamp-on reflector, compact carrying case with compartments. To this, we have added photoflood bulb for reflector, 2 reflectorfloods for clamplites, clamp lamp easel: In short, we have added what is required to make a complete, ready-to-use, outfit without increasing the already very low package cost of this nationally advertised Litepak.
*Shipping Weight 6 lbs.*
Suggested Accessory: Photoflood stand with crossbar $3.49

USUALLY RUNS DOUBLE!
### Lumitrol Dimmer Switch $3.00

A "must" for successful indoor photography. Avoid that tired look on your subject's face, provide longer life for photofloods. Lumitrol has 1250 watts capacity (2 No. 2, 4 No. 1 or 1 No. 2 and 2 No. 1 photofloods), single hi-lo-off switch, 10 foot cord. Beautifully finished and compact (4"x3"x3"x1½").
*Shipping Weight 2 lbs.*

THREE UNIT
### REFLECTOR OUTFIT $5.49

Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord—at a fraction of their usual cost. *Shipping Weight 5½ lbs.*
Two #2 one #1 photoflood bulbs 94c extra.
Free on request with $5.49 or $6.49 outfit: Shutter Speed Tester.

*Only Spiratone offers you this* $11.00

### PHOTOFLOOD STAND + TWO REFLECTORS $6.49

The Ideal Indoor Lighting Set-up. 3-section metal stand extends to 68". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two span-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49

*Shipping Weights: Stand 4 lbs.; Reflectors 4 lbs.*

| | |
|---|---|
| Suggestions: Two #2 photoflood bulbs | $ .74 |
| Extra Clamp-on bullet with bulb (for semi-spot) | 1.79 |
| Photoflood Stand with Crossbar only | 3.49 |

*Save $20.00 on brand new* **PHOTO-FLOOD SYNCHRONIZER $9.95**

We owe you an explanation for the ridiculously low price: Present cost of materials would make a $50.00 list price for this unit necessary, causing manufacturer who had sold thousands of Cameratrols at $29.95, to sell us his entire stock and discontinue production. And our buyers grabbed it! But, of course, there won't be any more after this one lot is gone—so, hurry! Cameratrol makes flash-like exposures with ordinary No. 2 photoflood bulbs, at a fraction of the cost of a flashbulb. Cameratrol can be used with any camera: instant synchronization is established through cable release socket. Built-in dimmer switch makes focusing comfortable, saves current and bulb-life. 18-foot remote control switch virtually eliminates need for selftimer, adds many possibilities to indoor picture-taking.

Virtually any camera fits onto Cameratrol bracket. Outfit not only contains Cameratrol synchronizer, electrically operated cable release and remote control switch and Hi-lo switch, but also two eight foot lamp cords with sockets, making the value of the individual components alone worth so much more than our moderate price of $9.95.
*Shipping Weight 6 lbs.*
Suggestion: Two sets of 10" reflectors, clamps, No. 2 bulbs $3.00.
*Add $.50 for Leica model.*

## What To Give For Christmas

For details, see other parts of this advertisement. Of course, there are many other items not specifically listed and equally well suited as gifts for owners of cameras listed. If in doubt, drop us a line.

*for the owner of an*
### ARGUS C-3

Set of Spiratone Telephoto and Wideangle lenses $29.95—Extension Flash $4.95—40" Cable Release $1.25—Selftimer $2.95—SP3 Gadget Bag $6.95 — Photoflood Synchronizer $9.95—Pocket Tripod $11.95—Electronic Flash $69.50.

*for the owner of a*
### 4x5" GRAPHIC

Autoknips II Selftimer $4.95—4" Wideangle Lens $24.95—Extension Flash $4.95—SP5 Gadget Bag $17.95—Elevating Tripod $15.95—Britelite Spot $7.95—Filterbank—60" Cable Release $2.50.

*for the owner of a*
### RETINA II (a, b)

Folding Pocket Gun $8.45—Proximeter $19.95 — Selftimer $2.95 — Tripod of the Month $6.95—Extreme Closeup Stand $3.95—Modern Kodak Miniature Guide $1.95 — Stereo Outfit $9.38

*for the owner of a*
### KINE EXAKTA

Telephoto and Wideangle lenses—Modern Exakta Guide $1.95—Extension Tube Set $7.95—Focusing Hood $1.25—Neckstrap with locking swivels $1.25 — Newschief Flashgun $6.95—40" Cable Release $1.25—Filterbank.

*for the owner of a*
### BOLSEY B, B2, C

Set of Spiratone Telephoto and Wideangle lenses $29.95 — Bolsey Guide $1.75—Pocket Tripod $11.95 — Selftimer $2.95 — SP3 Gadget Bag $6.95—Acme Litepak $6.95—Polarizing Filter $2.49—Extension Flash $4.95.

*for the owner of an*
### 8mm REVERE

Telephoto and Wideangle lenses—Folding Fourlite $6.89 — Titler $4.64—Super Deluxe Editing Outfit $16.95—30x40" Tripod Screen $8.19—Walking Stick Tripod $4.42.

### 4x6" Contact Printer $4.95

Costs just a few cents more than a good printing frame! Rubber-lined platen, red viewing bulb, push-button switch, rubber feet. You save 1/3. XMAS PRESENT: 2 5x7" trays.
*Shipping Weight 4 lbs.*

*Save 50% on Folding*
### 2x2" POCKET VIEWER $1.00

Only 2½" x 2¾" x ⅝" when folded. Accommodates any kind of 2x2" slide, cardboard, plastic or glassmount. Curved diffusion screen assures even overall illumination. If you never wanted to carry the conventional, bulky viewer around, you will doubly appreciate the pocket viewer; if you just needed a viewer, you certainly couldn't do better.
*Shipping Cost 12c*

*Costs less than a regular Flashgun!*
### B-C FLASHGUN ..... $6.95

Long battery life (a year or longer) regardless of usage—consistent synchronization . . . foolproof use of several extensions: these features have made B-C flash the dream of every camera owner. Uses standard flashbulb (screw-base, Press 40, #11 etc.); 5" polished height-adjustable reflector, rubber lined bracket and synch cord.
For almost all cameras with built-in synchronization: Kodak, Prontor, Compur synch shutters, such as: the Kodak 35, Pony, Retina IIa, b, Ciroflex D, E, F; also for the Kine Exakta, Exa, Argus C3, Bolsey B2, C.

### B-C Battery $1.25

Midget Bulb Adapter with Ejector (enables you to use 25, 25, 6, SM bulbs) 98c
*Shipping Weight 2 lbs.*

### FOLDING POCKET FLASHGUN ..... $8.45

*Fits Accessory Clip of* Retina IIa, b, Contessa 35, Ikonta 35, Karomat, Leica (with Geiss Kontakt) all other German cameras with pre-synch shutters. Helps you preserve the benefit of the compactness of your 35mm cameras. Whoops! and the highly-polished, exceedingly effective reflector is inside the battery case, making complete gun a 5½" long tube. Gun comes equipped with one synch cord — specify Prontor, Compur or Kodak. Extra cords $1.25. Bracket for use without accessory clip $1.00. Leather carrying case for convenience and protection $1.00.
*Shipping Cost 25c*

GEISS KONTAKT provides positive synch for Leica (state model), reg. alone $19.50, with Pocket Flashgun $14.95.

*Portable*
### ELECTRONIC FLASH for ARGUS C 3.....$69.50

Guaranteed for one full year. 10,000 flashes from one bulb—first 300 shots pay for complete unit. Weighs only 6½ lbs. Uses six ordinary flashlight batteries. Efficient reflector. For Color or Black and White. Also available for use with Bolsey B2, C; Kodak 35RF, Signet, Tourist; Kine Exakta; Retina IIa, B; Ciroflex; Rolleiflex; virtually all cameras with pre-synchro shutters.
*Shipping Weight 11 lbs.*

### FOLDING FOURLITE $6.89

Folds right into half and into your gadget bag. Separate on-off switches control inner and outer bulbs. Uses new GE bulbs (not included) safe on house circuit. Lightweight-metal construction, 10 ft. cord, removable handle for tripod use. For movie and still, color and black and white.
*Shipping Weight 3 lbs.*
XMAS PRESENT: 10 2x2" Color Slides or 50 ft. Carmel-Hollywood Film.

### SPIRATONE TWOLITE $2.95

Yes, it costs half of what you'd expect to pay for a neatly-finished all-metal light-bar with easy-to-grip handle, camera-platform, U-L approved sockets, switch and cord. Use hand-held or on tripod, with movie and still cameras. Use regular reflector floods—$2.60 the set.
*Shipping Weight of Twolite 5 lbs.*

### FOOTSWITCH ..... $2.39

No need to miss up on dodging or vignetting that print! Your enlarger or contact printer plugs right into the new Pioneer Footswitch. Substantially built of rustproof metal to give years of service.
*Shipping Cost 30c*

PLAY SAFE—BUY EARLY

*Save up to 50% on*
SMOOTHCUT
## COVER GLASSES

| | 100 | 300 |
|---|---|---|
| 2" x 2" | $1.10 | $2.49 |
| 2-7/16" x 2-7/16" | 1.98 | 4.39 |
| 2-11/16" x 2-11/16" | 1.98 | 4.59 |
| 4"x1-5/8" (Stereo) | 1.98 | 4.49 |

*Imported All Metal*
## SELFTIMER $2.95

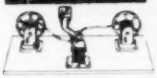
The only delayed action timer of this type which screws directly into the cable release socket. 1st rate mechanism, adjustable time lapse and an automatically resetting release pin—to prevent damage to the delicate shutter mechanism.

**Models to fit almost every camera — please state what you have.**

Selftimer for Bolsey B, B2 C, special model, including cable release $2.95.

*Shipping Cost 10c*

*Save $11.55 on complete Famous Make 4-piece*
## 8MM EDITING OUTFIT $9.95

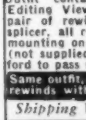


A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?

**Same outfit, but with deluxe rewinds with brakes $10.95.**

*Shipping Weight 6 lbs.*

## 8MM PROJECTION EDITING VIEWER



$6.95 You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

**XMAS PRESENT** with Viewer: 50 ft. Carmel Hollywood Film

**DELUXE** Automatic Splicer, reg. $7.50 ... $4.95

**DELUXE** Rewinds with brakes, reg. $7.50 $4.95

*Polish Up Your Projection with*
## PROJECTOTROL $3.25

Avoid the mad scramble for the room light switch when the show is over! Plug table or floor lamp into one outlet, movie or slide projector into the other, snap switch to "projector" and off goes the house light! On the projector! 1250 watt capacity. 10 foot cord.

Shipping Weight 2 lbs.

**XMAS PRESENT:** 10 2x2" Color Slides or 4 Movie Titles (specify 8mm or 16mm).

Time Exposure & Delayed Action Now Added to Every Camera
*with the popular German*
## AUTOKNIPS II $4.95

This most popular of all selftimers, in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds!

**FREE** with Autoknips II: 7" Cable Release (for Kodak & Compur).

*Shipping Cost 10c*

*Just arrived from Germany!*
## PRAEZISA RANGE-FINDER $3.95

Truly, a quality instrument. Employs the superior superimposed (Leica-type) image system for easy and accurate focusing from two feet to infinity! All-metal construction, external adjustment screw, modern styling —the Praezisa requires comparison with domestic rangefinders costing three times as much to be fully appreciated! Specify feet or meters. Leather Case 75c additional.

*Shipping Cost 10c*

SINGLE OPERATION FOCUSING AND READING rangefinder, shows distance inside, right next to subject! Focuses down to 20". Reg. $10.50. With leather case. $6.95

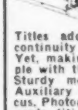
## 8MM REELCHEST $2.98

All-metal, with partitions to hold up to six 200 foot reels in cans, without rattling. Index. Carrying Handle.

**FREE** with above chest: 2 8mm 200 ft. metal reels and cans.

*Shipping Weight 3 lbs.*

*Save 33⅓%*
For All 8mm and 16mm Cameras:
## CINE TITLER $4.64
*with Six Ready-Made Titles*



Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design; you can even shoot animated titles—an instruction booklet accompanies every titler.

To get right size free titles (worth $1.50), specify 8mm or 16mm. Ship. Wgt. 4 lbs.

## SUPER-DELUXE 8MM EDITOR

Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. Ship. Wgt. 6 lbs.

**XMAS PRESENT:** 100 ft. Carmel-Hollywood Film

## IMPORTED F:3.5 FOLDING CAMERA
*including leather eveready case and rangefinder*

An exclusive Spiratone import! You have seen cameras offering much less and selling for 2, 3 and 4 times as much! Coated f:3.5 lens—focusing from 3 feet to infinity—double action shutter with five speeds to 1/150th —body shutter release — all metal body—optical viewfinder—accessory clip — built-in synchronization, 16 pictures on 120 film, color or b&w. Size of camera closed: 6"x1½"x4". $29.95

Lined Eveready Case with strap alone represents a $7.50 value. **Flashunit $5.95.** *Shipping Cost 75c*

2X2 SLIDE PROJECTOR
## BLOWER BASE $7.69

BLOWER BASE. All-metal, built-in blower provides ample air circulation for your 100, 150, 200 watt 2x2 projector, prevents damage to slides, makes prolonged projection more comfortable. AC only. *(Shp. Wt. 6 lbs.)* $7.69

BLOWER CASE. Consists of blower-base with top and carrying handle, suitable for Kodaslide 1A, Argus PA-100, 200, Marton, Spartus, Viewlex, most other projectors less than 7" in height. *(Shp. Wt. 9 lbs.)* $9.95

*Save 50% on*
## 35MM STEREO OUTFIT $9.38

Makes any 35mm camera into a stereo camera. Camera mounts on tripod adapter, two pictures are taken, from the two positions on the adapter, resulting in a gorgeous three-dimensional view when looked at through the all-metal stereo-viewer. Since you utilize the full film size your transparencies come back mounted from the processor, as always, and you merely have to attach the two corresponding views to the Stereon mounts. Outfit contains Tripod adapter with movable track, battery-operated focusing viewer and 25 Stereon mounts—all for only $9.38. Ideal for Argus, Kodak 35, Mercury, Robot, Retina, Leica, Kine-Exakta and all other 35mm cameras.

*Shipping Weight 3 lbs.*

## 40" CABLE RELEASE $1.25

Here is your opportunity to obtain an extra long cable release for your camera—at almost one third of the usual price and for pennies more than a short release. State what camera you have when ordering. Any length, Leica model 25c extra. Other Cable Releases, for Compur and Kodak-type shutters: 4" 25c 7" 35c 10" 45c

Cable Releases, with setscrews (for time exposures on B), for Compur, Kodak, Wollensak shutters: 10" 75c, 40" $1.50, 60" $2.50.

*Shipping Cost (min.) 10c per cable release.*

*Comparable to 6c slidebinders!*
## 2x2 Glass Slidebinders 2½¢ each
In lots of 200

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. *Shp. Wt. 5 lbs.* Sample package of 20 2x2 glass binders, postpaid 75c.

200 Singleframe (Mercury) Masks $1.75.
200 Square (Robot, Tenax) Masks $1.75.
Masks fit glass and metal binders

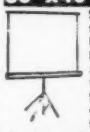
*Save up to 40% on*
## 2x2 METAL SLIDE BINDERS 6c EACH

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame.

18 for $1.26 54 for $3.51 126 for $7.56

*Shipping Weights 1 lb., 2 lbs., 5 lbs.*

*Portable, Crystal-Beaded*
## 30"x40" TRIPOD SCREEN $8.19



Sensational! Never before was a fine quality screen offered at so low a price. Crystal-beaded pyroxylin surface adds extra brilliance to your pictures! Screen raises and lowers on elevating rod, assures positive screen alignment. The metal can is finished in scratch-resistant hammerton blue enamel. Carrying handle sets automatically for balanced carrying. The sturdy tripod is chrome-plated and has protective rubber tips. WITH OTHER MAKE SCREEN PRICES RISING, THESE LOWEST-IN-SCREEN HISTORY PRICES AND MANY VALUABLE FEATURES ADD UP TO ANOTHER UNBEATABLE SPIRATONE VALUE.

| Screen Size | | Appr. Shpg. Wt. |
|---|---|---|
| 30"x40" | 8.19 | 10 lbs. |
| 40"x40" | 9.64 | 11 lbs. |
| 37"x50" | 11.89 | 14 lbs. |
| 50"x50" | 13.95 | 15 lbs. |
| 45"x60" | 17.95* | |
| 52"x70" | 20.95* | |

*Free with any tripod screen (please specify):* 10 interesting 2x2 color slides or 8mm 100 foot carmel-Hollywood Film.

## WALL AND CEILING SCREENS

*Same construction as tripod screens, but without stands:*

| | | | |
|---|---|---|---|
| 30"x40" | $6.95 | 50"x50" | $10.49 |
| 40"x40" | 7.95 | 45"x60" | 13.95* |
| 37"x50" | 9.49 | 52"x70" | 16.95* |

*These screens are shipped by us Express (freight costs collect) within U.S.*

## Closeup Photography—Simplified, Inexpensive

## CLOSEUP LENSES for Every Camera

Fit standard filterholders. Complete with simple-to-follow instructions.

PLUS 1 (20" to 38") for portraits, baby shots.
PLUS 2 (13" to 20") for head-and-shoulder shots, copying, child portraits, still lives, photographs of the television screen.
PLUS 3 (10" to 13") for copying old photographs, from books and magazines, for more or less extreme closeup work.

21.5mm 75c Series V $1.00
Series VI $1.25
Series VII $1.50

FREE WITH ORDER FOR ALL THREE LENSES: LEATHER FILTERPOUCH

*Prices of filterholders on request — state camera, lens you have.*

*Shipping Cost (for 1, 2 or 3 lenses) 10c*

## Closeups with the STEREO REALIST

are no longer impossible or complicated work, when the new STEREO-ANGLE LENSES ARE USED. Matched closeup lenses with perfectly calculated prisms assure perfection in stereo-viewing and projecting. Lenses fit standard Series V filterholders ($2.00 a pair, from us). Available in Plus 1, 2 and 3—each matched set, in snapbutton case $9.90. All three sets for $25.95

*Shipping Cost, each set 15c, three sets 50c.*

## SUPER-NOOKY for LEICA $16.95

Couples rangefinder to highly-corrected closeup lens and permits rapid rangefinder focusing from 8" to 20", on any Leica.

Summar Model $16.95
Summitar Model $16.95
Universal 36mm Model, for Elmar, Summar, all telephoto and wideangle lenses having a 36mm lens diameter—$19.95.

*Shipping Cost 25c*

*Received from Germany!*
## 5 PIECE EXTENSION TUBE SET $7.95

For KINE-EXAKTA

Indeed the biggest bargain ever offered in Kine Exakta Extension Tubes. Consisting of three metal tubes and two adapters, this precision-made set will please the meticulous Exakta owner, yet costs less than half as much as domestic sets, less than a third as much as other imported sets.

**OTHER PRECISION-MADE METAL SETS OF THREE EXTENSION TUBES $5.95**

For Practica, for Contax S, for Practiflex, for Leica.

EXTRA-LONG SET of extension tubes for Leica 15mm, 30mm, 45mm, $10.00

EXTRA LONG SET with Kine Exakta adapters $14.95

*Shipping Cost 20c*

## CAMERA GUIDES

*Latest 1951 editions*

THE STEREO REALIST GUIDE, the simplest and most understandable terms for the beginner, an invaluable guide for the professional. By Tydings $1.95

MODERN KODAK 35MM GUIDE. Created for owners of Kodak 35, Signet, Pony, Bantam and Retina cameras. Shows the way to successful 35mm photography from beginning to advanced stages. By Tydings $1.95

THE MODERN EXAKTA GUIDE. The most up-to-date book on Exakta I, II, V and Exa photography, with a storehouse of useful information and charts. By Abel and Tydings ..... $1.95

## EXTREME CLOSEUP STAND $3.95

Makes closeups of coins, stamps, flowers, insects or any other small object with the simplicity of a snapshot of your child! Your camera—any 35mm, 2¼ x 2¼, 2¼ x 3¼ camera—is automatically centered, no focusing necessary, no need to watch parallax. Doctors, dentists, botanists, stamp and coin collectors waited for this accessory! Legs are removable for pocket-size storage.

*Shipping Cost 15c*

*Rangefinder-coupled*
## PROXIMETER for RETINA II $19.95

Perfect 'snapshooting' down to 10"! Automatic rangefinder focusing, parallax-correction makes portraits, clinical work, copying, scientific picture-taking down to 10" foolproof! Doctors, dentists, botanists — the Proximeter was designed for you especially! Screws into Xenon or Heliqon lens of all Retina II models. Model I for 38" to 20"; model II for 20" to 13"; both devices coupled permit shooting to 10". Models I and II (ordered together) $37.95.

*Shipping Cost 25c each*

*Parallax-Correcting Close-Up Sets*



## REFLEX CAMERAS
PLUS 1 SET $3.95
PLUS 2 SET $4.95
PLUS 3 SET $4.95

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. A SIMILAR IMPORTED SET FOR THE ROLLEIFLEX COSTS $26.00! Ideal for portraits, copying, clinical work and child photography.

Lenses fit standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Ciroflex, Ikoflex $1.00; for Rollei bayonet f:3.5 $1.75; for Rollei bayonet f:2.8 $2.00; for Argoflex, Uniflex (setscrew) $1.40.

*Shipping Cost, ea. set 10c*

*Save $8.00 On Latest Deluxe Chrome*
## PATROL Photo Electric EXPOSURE METER $8.95

*Shipping Cost, 25c*

list $16.95

You can wear it on your wrist...leaves BOTH hands free. It's light, it's small. For color, black and white indoors or outdoors. Direct reading ASA scale.

## 20x40x60 POCKET MICROSCOPE ..... $2.95

Unusually high clarity, very powerful. Lower knurled adjustment knob. An exceptional value for an optically superb instrument. Shg. Cost 10c.

**Imported, coated 6X**
## POCKET TELESCOPE $3.95

Compact, always handy and exceedingly well constructed. Eyepiece, objective and erecting system, in satin-finish mount. Shg. Cost 10c.

TURN PAGE FOR MORE SPIRATONE

## TOP VALUES

*10-section*

## POCKET TRIPOD

with Tilt-top **$11.95**

Folds down to 7" and right into your socket! Miss that shot, because you left the heavy tripod home? No, you don't — not with the pocket tripod! 10 sections extend to 45", sturdily support 35mm and light 2¼ x 2¼ and 2¼ x 3¼ cameras. Miniature tilt-top permits 90 degree tilt. Rubber tips, leg stops for added sturdiness. Weight: 15 oz.

*Shipping Weight 2 lbs.*

*Save 50% on Famous Make*

## 3-in-1 SAFELIGHT

**$5.43**

Rotate to red, yellow-green (enlarging, contact) or green (pan) without removing filters. Directional light permits 360 degree rotation. 48" sq. working space on each filter. Cool operation. Complete with bulb, cord, switch, mounting bracket — truly a professional safelight (original list price $14.95) for as little as a single-filter amateur unit.

*Shipping Weight 2 lbs.*

XMAS PRESENT

Negative Album worth $1.50

*Adjustable*

## DEVELOPING TANK

**$1.49** *for 35mm, 828, 127, 620, 116, 616*

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom—other operations in daylight. Easily worth double!

*Shipping Weight 2 lbs.*

XMAS PRESENT

Acid-resistant funnel.

10 PIECE

## RETOUCHING KIT

**$1.98** *for Negatives and Print Retouching*

Two fine spotting brushes, etching knife, opaque, black and sepia inks, a retouching medium, a set of pencils, red india ink (for intensification) and a 35c Camerette Booklet on Retouching—all in one kit for $1.98!

*Shipping Weight 2 lbs.*

*Save $2.20 on the most popular Focusing Device for Enlargers*

## SEESHARP

**$1.00** postpaid

*Spiratone Value*

Reproduces exact focus that is on easel. Image reflected in Seesharp is far brighter, brilliantly magnified, makes critical focusing of normal negatives positive, of dense negatives or at a great magnification simple! Regularly $3.20.

## 2x2 SLIDE PROJ.

*incl. Dual Slidecarrier, Slidefile and*

## 40x40 SCREEN

**$18.95**

Here is an unusual value! A 100 watt 2x2 slide projector, all metal construction, special concentrating condenser, PLUS a 100 slide capacity file, color-corrected 4" f:3.5 lens, PLUS a 40"x40" beaded tripod screen complete with tripod—all for only $18.95.

FREE WITH THIS OUTFIT

*20 full color Walt Disney slides. Shipping Weights 5 lbs. and 11 lbs.*

Suggestion: PROJECTOR BLOWER BASE, makes possible use of 150 watt bulb—$7.69.

## TRIPOD of the MONTH

*with Spiratone Panhead* **$6.95**

Six-section brass, beautiful chrome finish. Extends to 54", telescopes to 15½". Ideal for 35mm, 2¼x2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle.

You'll agree this outfit should sell for double!

panhead alone $1.89

*Shipping Weight 4 lbs.*

ECONOMY SPECIAL:

Two-section brass tripod, extends to 45", with Spiratone Panhead ..... $4.49

## WALNUT TRIPOD

**$5.79**

A real government surplus bargain! Brass fittings, three sections, extremely sturdy. Disassembles into a 15½" package. Suitable for the lightest and heaviest cameras, but particularly for reflex cameras.

SAVE 50%

ON DELUXE CRAIG PAN & TILT TOP **$8.75**

No advanced amateur or professional will want to miss this buy! Famous Craig-Thalhammer tripod head is calibrated in degrees of rotation —has "instant-on plug" 2¾" in diameter—extra long handle for guiding camera and locking tilting action. Reg. $17.50. Ship. Weight 3 lbs.

PROFESSIONAL COMBINATION OFFER: Walnut Tripod and Craig Pan & Tilt Top, both at 1/3 less than the value of the Craig alone ..... $11.67

*Shipping Weight, Tripod 6 lbs., Combination 8 lbs.*

## TRIPOD with ELEVATING ACTION $15.95

*with Panhead*

The feature you always wanted but could not afford! Raise camera as high as 66" above floor level by turning handle and lock positively where desired. Single action panning and tilting lock, extra lock for movie panning! While suited for 35mm and other miniature cameras, owners of small press and of heavy movie cameras will particularly appreciate the versatility of this 4 lb. tripod!

*Shipping Weight 5 lbs.*

SAVE 50%

## WALKING STICK TRIPOD $6.51

*with Panhead and 40" Cable Release*

You'll love that idea! Walking stick instantly converts into rigid tripod—and we do mean rigid! Its non-sectional construction eliminates usual causes for weakness, makes for rock-steady operation on hilliest ground. Legs interlock. Remove rubber ferrule from bottom, unscrew carrying-knob and you are all set! Available in 42" or 48" height—state preference (36" on special request).

*Shipping Weight 3 lbs*

Walking Stick Tripod alone, reg. $9.85—$4.42.

# SPIRATONE VALUES CAN'T BE BEAT!

## POLARIZING FILTER $2.49

Series V

21.5mm, 25mm $2.00—Ser. VI $2.98—Ser. VII $3.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.

*Formerly, you had to pay $6.75 for a Series VI $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!*

Polarizing filters are delivered in leather-like snap-button compartment cases at no additional cost.

*Save up to 60%* in GIGANTIC SALE IN OPTICAL GLASS

## FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, type A or Photofloed conversion, UV16, UV17, Plus 1 (20" to 38"), Plus 2 (13" to 20"), Plus 3 (10" to 13"). New filter: 81D, for use with indoor color and flash!

*Shipping Cost for one to six filters 10c.*

**Ser. V ea. $1.00 Ser. VI ea. $1.25 Ser. VII ea. $1.50**

**FREE** on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

## FILTER BANK $3.95

The answer to the photographer's dream! Genuine leather, can't scratch or break. Doesn't fill up gadget bag, but fits right on carrying strap. Shade, adapters, filters are instantly accessable, yet well protected. Accommodates standard shade, four filters and two adapters, or shade and eight filters. Was made to sell for twice our price, and Spiratone reduced to compete with filter containers made of much shorter-wear materials. Series V $3.95—Series VI $4.49—Series VII $4.98

*Shipping Cost 25c.*

## SLIDEFILES and PROJECTOR Cases at Terrific Savings

C. = capacity R. = 2x2 redimounts
G. = 2x2 glass binders

S-100 A neat compact slidefile with index and clamplock. Available slotted, C. up to 300 r. or 100 g., or for group (sequence) filing, C. up to 360 r. or 150 g. List price each $1.95. Our price (specify slots or group), two for **$2.69**

S-300 leatherette-covered plywood, door for dustproof storage, carrying handle. Not only a practical slidefile, but really a "piece of furniture." Three drawers, available slotted, C. up to 900 r. or 300 g., or for group filing, C. up to 1080 r. or 450 g. Worth almost double (specify slots or group). **$6.95**

S-400 Same as S-300, but with four drawers, thus giving 33⅓ more storage space (specify slots or group). **$8.69**

S-600 A slide cabinet for maximum accessibility and greatest possible capacity. Slotted drawers hold up to 1800 r. or 600 g. Several can be stored on top of each other. If you own or expect to own a large number of slides, the S-600 is your most economical answer. **$13.95**

PROJECTOR CASE. A two-tone leatherette-covered plywood case of beautiful appearance, with built-in slide drawer (C. up to 300 r. or 100 g.). Accommodates Argus PA100, 200, Kodaslide 1A, 2A, Merit, Marton, Spartus and Vokar projectors. Yours for the price of a regular case and at a 45% saving. **$5.00**

*Shipping Weights, in sequence of listing, 3 lbs., 4 lbs., 5 lbs., 9 lbs., 5 lbs.*

*For Your Church, Club, School, no Better Present or Investment than a*

## SVE 35MM STRIPFILM PROJECTOR

**$16.95** *Model Q, with case*

Yes, you save 50% on the new 100 watt projector, complete with case, bulb, 3" lens, made by the most popular manufacturer of Visual Education Projectors. There aren't many of these projectors: so hurry! Shipping Weight 5 lbs.

MODEL F, similar to Model Q, but 200 watts, $22.95, also complete with case.

*Shipping Weight 9 lbs.*

## 35mm DAYLIGHT LOADER $5.95

*including five cartridges*

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself.

*Shipping Weight 4 lbs.*

Government Surplus 35mm

## BULKFILM, 100 FT.

*Ansco Supreme or Kodak Plus X* **$1.98**

Most of it tropically packed and from refrigerated warehouse. All of this film passed our tests and it is guaranteed. 100 feet make 18 36 exposure rolls, making your film cost 1/3c per negative!

Surplus KODAK SUPER XX, 100 feet—$2.98.

Fresh Safety KODAK PLUS X, 100 feet—$3.49.

*Shipping Cost per 100' 50c*

*A 20 Exposure Roll of Anscocolor Can Cost As Little As 66c, if You Buy*

ANSCOCOLOR IN BULK

25' $6.49 50' $12.25 100' $22.95

Fresh, Safety Base Emulsions, same as in factory-packed cartridges. 235 Daylight or 234 Tungsten. Prices include 5, 8 and 10 metal cartridges respectively.

*Shipping Cost 25c, 35c, 60c*

Black and White

## 35MM FINE GRAIN SERVICES

*Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. All enlarged prints are made on popular Velour Black, with each negative individually exposed on the proper contrast paper.*

Prices below include return postage

"EXCELSIOR"

Ultra Fine Grain Processing and 3¼x4½ glossy enlargements. 20 exposure roll **$1.00**

36 exposure roll $1.58 65 exposure roll $3.10

"SUPERB"

Ultra Fine Grain Processing and 3¼x4½ doubleweight velvet enlargements. 20 exp. roll **$1.18**

36 exposure roll $1.83 65 exposure roll $3.65

"MASKONPOT"

The most highly perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper.

| | 3¼x4½ | 3½x5 | 4x6 |
|---|---|---|---|
| 36 exposure roll | 2.60 | 3.12 | 3.66 |
| 20 exposure roll | $1.68 | $2.08 | $2.35 |

"STRIPPRINTS"

Ultra Fine Grain Processing and printing on a continuous roll of paper. 20 exp. roll **60c**

36 exposure roll 80c 65 exposure roll $1.26

*All services are available for doubleframe (Leica, Argus size) and singleframe (Mercury size) negatives. Robot, Tenax (24mmx24mm) size negatives are enlarged to 3x3.*

*The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.*

## CHRISTMAS SPECIAL

On orders postmarked not later than Jan. 31, 1952, you may deduct 10% from the already lowest-in-history prices of ANSCOCOLOR TUNGSTEN reloads and bulkfilm.

## 35mm B&W TRANSPARENCIES

the most thrilling way of presenting your pictures. Printed from your 35mm films (doubleframe or singleframe Mercury size), without changing them in any way. Projection Positives are made on an extraordinarily fine grain film, with each negative INDIVIDUALLY exposed. Viewed in a small viewer or projected life-size on a screen — you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which only Spiratone Projection Positives can reveal in your pictures. Let us make transparencies from your old rolls, too, so you can relive those happy memories! Send us your next 35mm roll for Projection Positive Printing; there is no extra charge for ultra fine grain processing the negatives.

## ANSCOCOLOR

72-HOUR PROCESSING + $1

1) 2¼x3¼ COLOR PRINT

ENCLOSE TRANSPARENCY FOR FREE PRINT OR ASK FOR PRINT COUPON. 20 EXPOSURE ROLLS "DOUBLEFRAME" PROCESSED AND MOUNTED $1.00

PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE:

FROM UNCUT 35MM ROLLS: 20 EXP. ROLL 65c: 36 EXP. ROLL $1.05: 65 EXP. ROLL $1.80. From strips having less than six exposures, but no shorter than 4½ inches in length; or selected by frame No.: each frame 10c

Complete price list of other 35mm services, black and white and color, on request to Dept. PP.

## SAFETY RELOADS

metal cartridge **35MM** fully guaranteed

Fresh Kodak Plus X, 20 exposures, each 35c, 8 for $2.00. Shipping Cost 25c. Fresh Kodak Plus X, 36 exposures, each 50c, 5 for $2.00. Shipping Cost, 20c. Exclusive with Spiratone: Factory-fresh safety Anscocolor, Daylight or Tungsten Types, each ..... **$1.50** 20 exp. Postpaid

This film is unconditionally guaranteed to be in every respect equal to factory-packed Anscocolor film and is not to be confused with reloaded motion-picture film generally sold at a lower price. Expiration Date at least one year from date of purchase. 7 for $10.00

## TELEPHOTO

**Spiratone 8MM FIXED FOCUS**
*Ideal for Rapid Telephoto Work*

1" f:3.5 $9.95 — *Gives 2X magnification*

1½" f:3.2 $13.95 — *Gives 3X magnification*

Chrome mounts, excellent for color and b&w, D mounts

Purchase of any of the 8mm tele lenses advertised entitles you to an auxiliary wideangle, to fit your normal camera lens, doubling your coverage, for only an additional $7.95

State speed, model, normal lens you have, when ordering.
8MM D mount lenses have standard threads and fit all turret and non-turret Revere, Dejur, Keystone, Franklin, and Perfex cameras, also the Kodak Reliant. Adapters are available for use of these lenses on the B&H Sportster, Trilens, Companion, the Bolex L-8 and the Cinemaster. Adapter $1.95.

**Spiratone 1½" F:3.2 FOCUSING $16.95**

Brass mount, chrome-finished, diaphragm openings to f:22, distance settings from 3½ feet to infinity. 3X linear (9 times the area) magnification. Built-in shade. In appearance, performance and construction, this lens is the greatest value ever offered! D-mount.

**Spiratone 1½" F:1.9 FOCUSING $29.95**

Luxurious chrome-mount—diaphragm openings to f:22—distance settings from 3½ feet to infinity. 3X linear magnification. Compares in quality with lenses twice as much and more! D-mount. Spiratone 1½" f:1.5, similar to above, but faster still $39.95

1½" f:2.5 Focusing Telephoto, an equally good buy in its class. $23.95

## FOR KINE EXAKTA

*Save up to 28% on world-famous coated*
**SCHNEIDER LENSES**
*Beautiful chrome mounts—latest designs—perfect color correction*

| | List | Our Price |
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| 105mm f:4.5 Xenar | $55.42 | $39.95 |
| 105 mm f:3.5 Xenar | 79.05 | 59.95 |
| 135mm f:4.5 Xenar | 68.75 | 49.95 |
| 150mm f:5.5 Tele Xenar | 65.05 | 49.95 |

90mm f:4 $39.95
135mm f:3.8 $49.95
**SUN TELE-PHOTO LENSES**
*Prices include leather cases*

These Japanese lenses are among the finest made. Compared to similar lenses on the market, Sun lenses are not only outstanding because of their low cost, but because of their acknowledgedly superb performance. Chrome mounts—depth of field scales—needlesharp definition.

**90mm F:1.8 ANGENIEUX $125**
*Models for Kine Exakta and Leica*

One of the fastest telephoto lenses made. For theatre and sports photography a must! Excellent definition even at f:1.8!
Deluxe Leather Case $5.75

*Save $50.00 on*
**"STEINHEIL SPECIAL" for LEICA**
$99.95 — 135mm f:4.5 or 85mm f:2.8 STEINHEIL CULMINAR TELEPHOTO, coated, color-corrected, light chrome mount, rangefinder-coupled, PLUS Image Erecting Universal Finder with case.
Deluxe Leather Case for Lens $5.75.

*One of the Best!*
**90MM SUN for LEICA**
*including case* $49.95
Precision rangefinder-coupled in chrome-finished brass mount. Focuses from 3½" to infinity. Depth of field scale. Deluxe leather case with space for finder.
75mm f:3.5 Sun rangefinder-coupled Telephoto Lens. $39.95

**3" F:2.9 · $34.50 — 16MM**
*Save over ⅓*
**TELEPHOTO WIDEANGLE SET $64.95**

A very special arrangement enables us to offer you this well-known domestic 16mm telephoto lens at the actual wholesale quantity price! To protect camera dealers selling this lens regularly, our lenses do not bear the manufacturer's name: Yet, we'll guarantee this to be THE $57.50 lens.

3" f:2.9 famous Make Telephoto Lens plus 15mm f:2.8 Wideangle Lens.

*Standard C mount for 16mm Revere, Keystone, etc.*

XMAS PRESENT: Deluxe leather case, worth $2.00.

*all lenses listed on this page are coated and color corrected*

**For Color, For Black and White**

## Spiratone TELEPHOTO and Wideangle Lenses

HAVE PROVEN A MUST FOR 35mm

For these Cameras: Argus A2, A2F, C2, C3, C4, 21, Bantam, Bolsey B, B2, C, Contessa 35, Ikonta 35, Kine Exacta F:2.8, F:35 Kodak 35 (RF), Mercury II, Perfex, Polaroid Land, Pony 828, 135, Praktiflex f:2.9, 3.5; Retina I, II, Signet, Vito and most other 35 MM cameras.

$29.95 — Set of Telephoto and Wideangle lenses in double leather case, for any of the cameras listed.

$16.95 each lens

*New, uniformly low prices save you between $5.25 and $19.70 per lens!*

**Brand New Features Not Available Before**

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.

All lenses furnished with either built-in or separate filterholders (saving you $1.25 or more per lens!)

Interchangeability of adapters, so that one lens may often be used on several different cameras.*

Scientifically designed means of attachment of auxiliary lens to camera—every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only—additional adapters are $1.25 each.

**PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:**

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. $1.95

**When ordering, be sure to state what camera and lens you have.**

**FILTERS:** Your choice of medium yellow, green, orange, red, haze, type A, photoflood, UV-16, UV-17, for use with SPIRATONE lenses.

| | |
|---|---|
| Each filter | $1.00 |
| Set of three filters (your selection) in leather pouch | 2.49 |
| Additional filters, each | .80 |

*Shipping cost, for 1 lens 25c, for set of lenses 50c*

**XMAS PRESENT**
One haze filter with every auxiliary telephoto and one photoflood conversion filter with every auxiliary wideangle.

**ULTRAFAST NORMAL LENSES FOR THE LEICA**

| | |
|---|---|
| 50mm Sun f:2, a Summar-type lens | $ 39.95 |
| 50mm f:1.8 Angenieux | 69.50 |
| 50mm f:1.5 Schneider Xenon | 149.50 |

*All Lenses are precision range-finder coupled*

**FREE articles and XMAS PRESENTS must be requested at time of purchase of item with which they are offered.**

## WIDE ANGLE

**40MM F:2.8 FOR LEICA $49.95**

This moderate, but ultrafast wideangle lens, made by Olympus, has a neat chrome-mount, is rangefinder coupled and comes in a special deluxe leather case, complete with finder. Its 55° angle is quite adequate for most indoor work, its definition superb at all openings.

*Other Wideangle Lenses for Leica*

35mm Leitz Summaron, lightweight mount, latest model, used, but like new. $87.50

35mm Angenieux Retrofocus f:2.5, fastest 35mm wide-angle made. $99.50

XMAS PRESENT: 35mm Wideangle Finder with purchase of 35mm lens.

**40MM F:3.5 FOR KINE EXAKTA $39.95**

No denying this is the best buy in Kine Exakta Wideangle lenses. Olympus, famous Japanese manufacturer, made this lens to our specifications. Chrome mount, exceedingly neat construction.

*Other Kine Exakta*

40mm f:4.5 Schneider Isogon, reg. $60.65. $49.95

35mm f:2.5 Angenieux Retrofocus, covers 64° angle. $99.50

**15MM F:2.8 for 16MM $32.95**

Made by Berthiot, one of France's top lens manufacturers. Chrome focusing mount down to 1 foot! Fits all C mount cameras (Revere, Bolex, Keystone, B&H, etc.).

Famous Schneider
**ANGULON WIDE-ANGLE LENSES**
*in Compur Rapid Flash Shutter*

90mm f:6.8 for 3¼ x 4¼, 4 x 5 cameras, covers 105° angle, yields excellent results. Compur Rapid shutter has 9 speeds from 1 second to 1/400th and B. Reg. $58.15. $44.50

65mm f:6.8, similar to above, for 2¼ x 3¼ cameras, reg. $54.25. $39.95

**These lenses are Spiratone specials, ALL TOP VALUE**

**6MM F:1.9 for 8MM**

An extremely fast extreme wideangle at an extremely low price! Covers 4X the area of your normal camera lens. $39.95

7mm f:2.5 for 8mm, click-stops, one of the finest lenses made—$29.95.

Wideangle Finder attachments and finders available for all 8mm cameras—prices on request.

*Famous German*
**WIDEANGLE FOR 4" x 5" $24.95**
*in famous make synchro shutter*

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto double the original focus length. The popular shutter has eight speeds and B; delayed action and built-in flash.

Other wideangle anastigmats, same features as above: 90mm f:6.8 for 3¼x4¼", 9x12cm cameras $23.95
120mm f:6.8 for 5x7" cameras $29.95
*Shipping Cost 35c per lens.*

**SUN SPECIAL for KINE EXAKTA**

90mm f:4 Sun Telephoto PLUS 40mm f:3.5 Olympus Wideangle — a $110 value

**$69.95**

Deluxe Case for 90mm lens $5.75

**SUN SPECIAL for LEICA**

90mm f:4 Sun Telephoto PLUS 40mm f:2.8 Olympus Wideangle incl. deluxe leather cases and optical finders — easily worth $170.00—

**$99.95**

**AUXILIARY 8MM TELEPHOTO W.A. SET $14.95**

You get BOTH, the telephoto and the wideangle lens, for your 8mm movie camera at the unprecedented low price of $14.95—a tiny fraction of the regular price at which thousands were (and are still being) sold. Lenses are available for all Revere, Keystone, DeJur, Franklin, Universal and many B&H cameras.

The telephoto quadruplets the size of the subject on your film, cuts effective distance right into half! The wideangle covers more than twice the area your normal lens does! Both lenses slip over or screw into your present lens, and are instantly removable. State what camera and lens you have when ordering.

Set with focusing telephoto—$16.95

**8MM TELEPHOTO WIDEANGLE SETS**

By buying both telephoto and wideangle prime lenses at the same time, you can save even more than by purchasing the already exceedingly favorably priced Spiratone lenses one at a time!

1½" f:3.2 Telephoto plus 7mm f:2.5 Wideangle—$39.95
1½" f:3.2 Telephoto plus 6mm f:1.9 Wideangle— 47.95
1½" f:2.5 Telephoto plus 6mm f:1.9 Wideangle— 54.95
1½" f:1.9 Telephoto plus 6mm f:1.9 Wideangle— 59.95
1½" f:1.5 Telephoto plus 6mm f:1.9 Wideangle— 69.95

**shipping cost per lens, 75c for combinations, $1.00**

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.

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| Minox II, lightweight model, ctd. 3.5, 2 filters, NEW | 64.50 |
| Karat 36, ctd. Xenon F 2, Comp. Rap., aut. transp., l. n. | 89.50 |
| Bantam Special, ctd. Ektar F 2, like new, case | 95.00 |
| Retina II B, ctd. Xenon F 2, Compur Rapid Synchro, NEW | 119.50 |
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| Contax III, T-coated Sonnar 1.5, like new | 209.50 |
| Contax II A, T-coated Sonnar 1.5, like new | 285.00 |
| Contax S, T-coated Biotar F 2, 1951 model, like new | 289.50 |
| Zeiss Revolving Universal Finder, like new, case | 45.00 |

**FROM OUR LEICA DEPARTMENT:**

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| Leica F, Black, Summar F 2, like new | 95.00 |
| Leica F, chrome, Summar F 2, like new | 119.50 |
| Leica G, chrome, Summar F 2, like new | 129.50 |
| Leica III C, ctd. Summitar F 2 OR Sonnar 1.5, l.n. | 195.00 |
| Leica III C, coated Summarit 1.5, like new | 275.00 |
| Leica III F, ctd. Summitar F 2 OR Sonnar 1.5, l.n. | 269.50 |
| Leica III F, coated Summarit 1.5, like new | 349.50 |
| Elmar 3.5, 35 mm, chrome, coated, like new | 64.50 |
| Summaron 3.5, 35 mm, chrome, coated, like new | 89.50 |
| Zeiss T-ctd. Biogon 2.8, 35 mm, for Leica, like new | 135.00 |
| Sonnar 1.5, for Leica, like new | 89.50 |
| Elmar F 4, 90 mm, chrome, coated, like new | 89.50 |
| Kilfitt Kilar 3.5, 90 mm, coated, refl. hous., l.n., case | 89.50 |
| Hektor 4.5, 135 mm, coated, like new | 89.50 |
| Leitz Imarect Universal Finder, like new | 32.50 |
| Leitz all-metal Cassettes, new type, like new, each | 2.75 |

**REFLEX CAMERAS:**

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| Ciroflex B, ctd. 3.5, like new, case | 45.00 |
| National Graflex Ser. II, B&L Tessar 3.5, like new | 49.50 |
| Rolleicord I A, Triotar 4.5, Compur, like new | 59.50 |
| Ikoflex I, T-ctd. Tessar 3.5, selft., like new, case | 75.00 |
| Rolleicord II A, ctd. Triotar 3.5, Comp. Rap., l.n., case | 79.50 |
| Ciroflex E, ctd. 3.5, Rapax Synchro, like new, case | 79.50 |
| RB Auto Graflex 4x5, Tess. 4.5, 10", Septum, RFA | 99.50 |
| Ciroflex F, ctd. 3.2, Rap. Full Synch., like new, case | 109.50 |
| Rolleicord III, ctd. Xenar 3.5, Synchro, l. n. | 129.50 |
| Ikoflex III, Tessar 2.8, Comp. Rap., like new, case | 135.50 |
| Sup. D Graflex 3¼x4¼, ctd. Ekt. 4.5, auto. dia., Synch | 135.00 |
| 1952 Rollei Auto Full Synch., T-ctd. Tessar 3.5, like new | 225.00 |
| 1952 Rollei Auto Full Synch., T-ctd. Tessar 2.8, like new | 265.00 |

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| Baldax ½ 120, Zeiss Tessar 3.5, Compur Rapid, like new | $ 35.00 |
| Kodak Monitor 620, 4.5, Kodamatic, like new | 35.00 |
| Kawee 2¼x3¼, Tess. 4.5, rims, Comp., D.E., l.n., Roll ad. | 39.50 |
| Ikonta B, T-ctd. Tessar 3.5, Compur Rapid, like new | 49.50 |
| Ikonta C, T-ctd. Tessar 3.5, Compur Rapid, like new | 55.00 |
| Polaroid Land (Picture-in-a-Minute) Camera, like new | 69.50 |
| Bessa II, cpld. rangef., Color Heliar 3.5, Synch., like new | 92.50 |
| Sup. Ikonta BX, Tess. 2.8, el. exp. m., like new, case | 139.50 |
| Sup. Ikonta B, T-ctd. Tess. 2.8, Synch., like new, case | 149.50 |
| Medalist II, ctd. Ektar 3.5, Synchro, like new, case | 179.50 |

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| B&H Companion 8 mm, coated 2.5, like new | 59.50 |
| Cine Kodak K, 16 mm, 1.9, like new | 85.00 |
| Magazine Cine Kodak 16 mm, 1.9, like new | 89.50 |
| Cine Kodak Royal, coated Cine Ektar 1.9, like new | 135.00 |
| B&H Automaster, ctd. 1.9, l.n., $165.00; w. ctd. 2.5, l.n. | 149.50 |
| B&H Filmo 70 DE, ctd. Kinic 1.5, like new, rewind cr | 265.00 |
| Bolex H-16 Leader, ctd. Switar 1.4, Trilens Find., l.n. | 285.00 |
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| Argus PA 300 slide proj., 300 Watt, like new, case | 39.50 |
| Goldc Manumatic, 300 W., aut. take-up, motor-blower, l.n. | 45.00 |
| TDC Vivid Mainliner, 300 W., motor-driven blower, like new | 45.00 |

**LENSES:**

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| Ctd. Zeiss Biogon 2.8, 35 mm, for Contax, like new | $125.00 |
| Zeiss Biotar F 2, 4½ cm, for Contax, like new | 89.50 |
| Zeiss Triotar F 4, 85 mm, chrome, for Contax, like new | 69.50 |
| Zeiss Sonnar F 4, 135 mm, chrome, for Contax, like new | 95.00 |
| T-ctd. Zeiss Sonnar F 4, 135 mm, ltwt., f. Contax, l.n. | 129.50 |
| T-ctd. Zeiss Tessar 4.5, 40 mm f. Contax S, NEW | 89.50 |
| T-ctd. Zeiss Triotar F 4, 135 mm f. Contax S, NEW | 89.50 |
| T-ctd. Zeiss Tessar 4.5, 40 mm, f. Kine Exacta, NEW | 59.50 |
| Ctd. Meyer Helioplan 4.5, 40 mm, f. Kine Exacta, NEW | 59.50 |
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| Ctd. B&H Super Comat 2.5, .07", "C" mount, like new | 65.00 |
| Kodak I.6, 50 mm, chrome, for 8 or 16 mm, like new | 49.50 |
| Ctd. Kern Yvar 2.5, 75 mm, "C" mount, like new | 69.50 |
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| Ctd. Taylor Hobson Kinic F 4, 4", "C" mount, like new | 69.50 |
| Zeiss Tessar 4.5, 15 cm, Compur, like new | 39.50 |

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## Meet the Prize Winners

(*Continued from page* 157)

teresting than bacteriology so far as he was concerned, decided to abandon the latter subject and enroll in the Art Center School of Photography, Los Angeles, where he is now a student. Some of Middleham's pictures have been published in POPULAR PHOTOGRAPHY, and in other national publications. His first award in a photographic competition was won while he was still in high school. Another of his color shots and two of his black-and-white entries in this Contest are also prize winners. He is not married, and lives with his parents in Riverside.

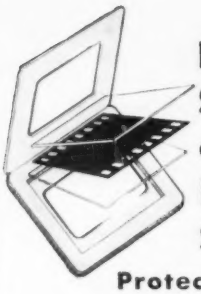
Fritz Henle, whose enchantingly restful *Wyoming Ranch* was awarded third prize in the color division, is a professional, has his studio in New York City, has been a photographer for more than 20 years, and is well-known in photographic circles for the comprehensive scope of his work—which has appeared in a wide variety of national magazines and in many foreign publications. A number of his pictures and articles have been published in POPULAR PHOTOGRAPHY. Henle is equally at home in the fields of fashion, travel, reportage, industrial and documentary photography, is the author of more than half a dozen photographic books, and has co-authored numerous others. He is married and has a three-year-old son. Henle is originally from Dortmund, Germany, but left there when a boy. His early study of photography was made in Europe—principally in Munich and in Florence, Italy. He has won a number of photographic awards—several in previously held POPULAR PHOTOGRAPHY Contests; three of his black-and-white entries are on the list of winners in this year's Contest.

Henle

Fourth prize for color goes to Robert M. Titman for his exquisite portrait titled, *After the Painting by David*. Titman, a professional photographer for the past 11 years, is engaged in advertising photography, operates his own studio, and has been in the photographic field for 15 years, two of which were spent in industrial photography (which included photomicrography of metals) and three years as a United States Navy photographer — primarily aboard an aircraft carrier. He is single, was born in Atlantic City, N. J., and now lives in Philadelphia. Titman studied at the Art Center School of Photography, Los Angeles, and he attended the U. S. Naval School of Photography at Pensacola, Florida, in preparation for his work with the Navy.

Titman

(*Continued on page* 184)

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Glen Fishback is winner of the fifth prize in the color division, for his circus shot, *Grand Finale*, the tensely exciting quality of which is characteristic of much of his work—action color photography being one of his specialties. He concentrates on color, portraiture and illustration in his studio in Sacramento, California, and reports that he intends to devote even more of his time to high-speed color work and to photographing children. Fishback's career has been an active one, including general free-lancing in photography and photographic articles, teaching, and being a newspaper staff photographer before going into business for himself. He has been a professional for 15 years, his articles and pictures have appeared in many photographic magazines and annuals; POPULAR PHOTOGRAPHY and other national publications have featured his work on their covers. He has been a winner in numerous contests, including several of those held by POPULAR PHOTOGRAPHY, and is a member of the Photographic Society of America and of the Photographers' Association of America. He is married, and lives in Sacramento with his wife and their two children—a boy of nine, and a girl of seven. Another of his color shots was a prize winner in this Contest.

Fishback

### FINGER GRIP ON LONG CABLE RELEASE

**The long cable releases,** 3 feet and over, may lose their versatility by not having a positive enough grip. The cable release often slips through your fingers, and many a good exposure is lost that way. To remedy this I found that a finger grip and an oversize thumb cup solves this problem.

For the finger grip I used a piece of brass from an old ferrotype plate. The metal measured 2½ inches long and ½ inch wide. Measure out from the center ¼ inch on each side, and mark off. This leaves 1 inch of metal on each side to form into the finger grip. Then drill a hole through the center of the metal for the cable release to fit through. This should be a tight fit so that it can be forced onto the metal bushing on the upper part of the cable release. Now solder the finger grip to the shank of the cable release. For the thumb piece I used a large upholsterers' finishing tack. This tack has about ½-inch diameter head and resembles an oversize household tack. Force the nail part out of the head. Then solder the top of the tack, bottom side up, to the original thumb rest. The bottom of the head has a cup-like shape and your thumb will set in nicely. A coat of ladies' red nail polish finished off the job. The finger grip not only makes for a more positive working action but also provides a hook which can be secured to the camera so that the cable release will hang when not in use.—*Phillips St. Claire, New York City.*

THE GENERAL

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| (LN) CANNON, F/3.5, R.F. | $ 52.50 | $ 5.25 |
| (LN) CANNON, F/1.8, R.F. | $ 89.50 | $ 8.50 |
| (LN) CONTAX II, F/2 | $169.50 | $16.50 |
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| (LN) ARGUS C3, Case, Flashgun | $ 49.95 | $ 5.00 |
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| (LN) LEICA "D", F/3.5, Elmar, case, flashgun | $129.50 | $12.50 |
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| (LN) KORELLE II, F/2.8 Tessar | $ 89.50 | $ 8.50 |
| (LN) CIROFLEX "C", F/3.5 | $ 59.50 | $ 5.50 |
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|---|---|---|
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| (LN) SUPER "D" GRAFLEX, F/4.5 | $189.50 | $18.50 |
| (LN) 2¼" x 3¼" BUSCH, F/4.5 | $ 69.50 | $ 6.50 |
| (LN) 4" x 5" BUSCH, F/4.7, Vari-Focus | $169.50 | $16.50 |
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| | Price | Down Paym't |
|---|---|---|
| (LN) B & H "TRI-8", 8 mm, ½" F/2.5, 2" F/3.5 Case | $149.50 | $14.50 |
| (LN) CINKLOX "16mm", F/2.5 | $ 59.50 | $ 5.00 |
| (LN) CINE KODAK SPECIAL II, F/1.4 Ektar | $725.00 | $72.50 |
| (LN) REVERE "60" 8mm Magazine Turret, F/2.8 | $122.50 | $12.25 |
| (LN) B & H AUTOLOAD 16 mm, F/2.7 | $124.50 | $12.50 |
| (LN) B & H AUTOLOAD 16 mm, F/1.9 | $149.50 | $14.50 |
| (LN) REVERE "16" 16 Magazine Turret, F/1.9, W.A., 25" F/4.5 Tele | $165.50 | $16.50 |
| (LN) KODAK MAGAZINE 16 mm, F/1.9 | $110.00 | $11.00 |
| (LN) BOLEX "H-16" 16 mm, F/1.9, F/2.7 W.A., 3" F/4 Tele | $189.50 | $18.50 |
| (LN) B & H COMPANION 8 mm, F/3.5 | $ 59.50 | $ 5.50 |
| (LN) AMPRO MAGAZINE 8 mm, F/2.5 | $114.95 | $11.50 |
| (LN) AMPRO MAGAZINE 8 mm, F/1.9 | $124.50 | $12.50 |
| (LN) AMPRO MAGAZINE, Turret, F/2.5 | $124.50 | $12.50 |
| (LN) AMPRO MAGAZINE, Turret, F/1.9 | $136.50 | $13.50 |
| (LN) REVERE "99" 8 MM, Turret, F/2.5 | $ 62.50 | $ 6.50 |

### ROLL FILM CAMERAS

| | Price | Down Paym't |
|---|---|---|
| (BN) VOIGHTLANDER BESSA II, R.F., F/3.5 Skopar | $ 90.25 | $ 8.50 |
| (BN) VOIGHTLANDER BESSA II, R.F., F/2.8 Heliar | $118.50 | $11.50 |
| (BN) VOIGHTLANDER BESSA I, F/4.5 | $ 57.50 | $ 5.00 |
| (LN) MEDALIST II, F/2.8 Ektar | $239.50 | $23.50 |
| (LN) POLAROID "LAND" | $59.50 | $ 5.50 |
| (LN) KODAK TOURIST, F/4.5 | $ 44.95 | $ 4.50 |
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Full range focusing without tubes from infinity to close-ups in original size of subject with 105mm lens. With 50mm lens, can be used for close-ups from scale of 1:1 to 3:1. Uses all EXAKTA mount lenses. Bellows track calibrated to show exposure factors for both 105mm and 50mm lenses.

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Brand new 1951 models complete with F/4.7 Optar lens in flash synchro shutter; Graflite flashgun with 7" reflector; cord and encircling bracket; Kalart Range-finder; film pack adapter; 3 cut film holders.

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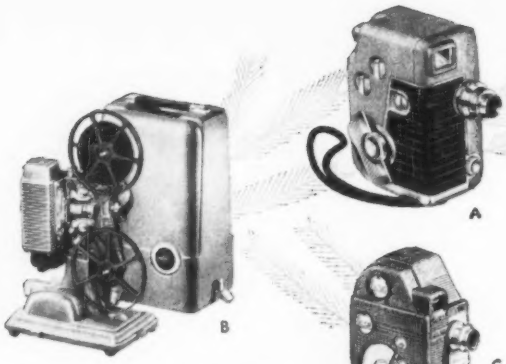


The Revere you give for Christmas promises happiness for years to come!

Glorious natural color movies bring pleasure with each showing and become more precious with time.

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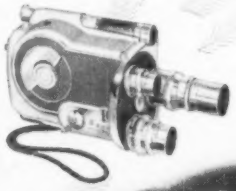


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# Unique ghost effects

**One-shot** dream sequence starts like this on the screen. Principal subject, above, first becomes meditative . . .

. . . then vision of girl appears as a materialization of his thoughts. Full explanation of trick is given below.

*Glass sheet in front of lens acts partly as mirror—puts dreamer and dream on same film*

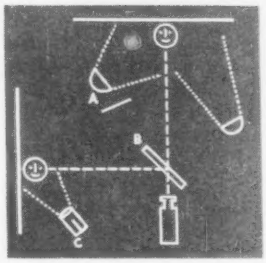
*By* LOUIS HOCHMAN

*Illustrations by the Author*

SOME YEARS ago, in the course of doing a story on psychic phenomena, I attended a seance at which I was assured I'd have plenty of opportunity to photograph materialized ghosts—but, though I had long conversations with some highly voluble "ghosts," none seemed willing to come out in the open and be photographed. Today, when I want ghosts in my films, I don't go to a spiritualist. I materialize them myself, with a one-shot technique so simple that anyone with the most inexpensive camera can do it.

The process permits shooting the ghost and the live subjects at the same time, thereby permitting them to harmonize their actions to each other's. No trick masking of the lens or rewinding of film for double exposures is required. The entire sequence is accomplished in a single,

(*Continued on page* 204)




**General setup** for shots above includes main scene (the man) lighted so that area where vision appears is dark. Black backdrop is set up at right angles to camera, dream subject (girl) is posed against it, and lighted with strong spot ("C" in diagram, left). An 8x10 glass ("B") is mounted at 45 degree angle in front of camera and adjusted so that ghost image superimposes over proper area, as seen in finder. Spot "C" is turned off, and filming of main subject begun. When you want dream image to materialize, you simply turn on spot. Camera records main subject *through* glass—picks up ghost image *reflected* from glass.

# Matching action

## *the secret of smoother movies*

THERE is no such thing as a motion picture. Motion pictures are optical illusions, a case of mechanical action being faster than the eye.

Of course, it's pretty generally known that what we accept as "motion pictures" is a series of still pictures on a long roll of film, but when you put it the way I just did, it makes you *stop to think a little more* . . . and it is necessary that you do just that in order to understand the reason for and principle of *Matching Action.*

Matching Action is what gives professional photoplays their smooth scene-to-scene flow. It's that little something that makes the big difference—in this case, one of the biggest differences that exist between professional and amateur movies. (*Continued on page* 198)

### Jumpy Motion

Bad technique is shown in 16-mm strip (right) and two blow-ups (below) of frames where scene changes. Ten frames were used to show child's (Susie's) action of raising spoon from bowl to mouth. Then cameraman moved back for medium shot and started filming when Susie had spoon down at bowl (he completely ignored the fact that in previous frame he had left her with spoon up to mouth.) When film is projected, Susie's hand will be up in one frame, down in next—a ridiculously abrupt motion. Action doesn't match.

### Smooth Motion

Compare the two enlargements below with those at the left. One immediately below shows details of Susie's position at the finish of the close-up shot; lower one shows that child's hand is in exactly the same place at the beginning of the medium shot. When a film like this is projected, the movement will be smooth-flowing and logical because you have matched the action. Incidentally, it is of equal importance to keep placement of props (like Susie's apple and books on corner of table) identical in consecutive scenes.

*Maintain logical flow of movement by starting a new shot at the same action point where old one was cut*

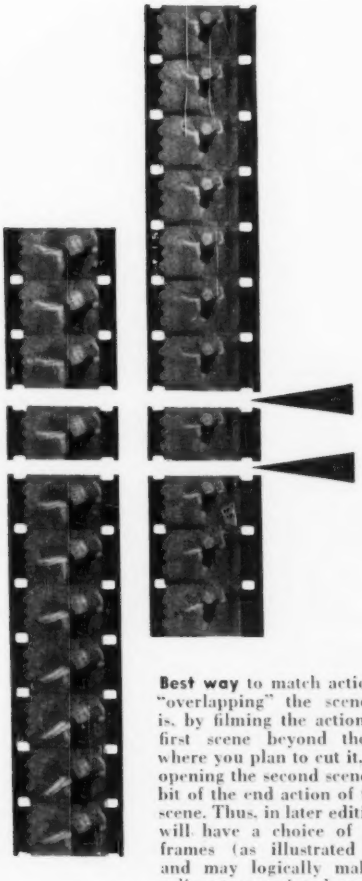
## By ROY CREVELING

*Photographs by FRED E. LEWIS and the Author*

**An economical** but effective way to match action, called "cutting in the camera," is illustrated in this shot and the two below. First, set up the camera for, say, a long shot, and then start filming opening movement.

**When** action reaches the place where you want to show it in close-up, call "Hold it," have the model "freeze," then stop camera. (If your model isn't extremely agile, you'd better not call "hold it" at *this* particular point.)

**Move camera** to close-up position, frame and focus the scene, give model the signal to continue with the movement, and start filming the moment action is resumed. When done properly, this system eliminates later editing.



**Best way** to match action is by "overlapping" the scenes—that is, by filming the action of the first scene beyond the point where you plan to cut it, and by opening the second scene with a bit of the end action of the first scene. Thus, in later editing, you will have a choice of parallel frames (as illustrated above) and may logically make your splice at any point along the line.

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***WONDERFUL*** because it is a true Bell & Howell – built to serve you perfectly – built to live up to this lifetime guarantee: *During life of the product, any defect in workmanship or material will be remedied free (except transportation).*

***WONDERFUL*** because, despite so many outstanding features, despite the careful attention to detail that identifies every Bell & Howell product, you buy this lightest of all movie cameras for the rock bottom price of just $79.95.

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# *8mm camera news!*

## *...announces reduced prices on these famous "8's"!*

### 134V *was $109.95* NOW $89.95

This is the popular 8mm camera with all of the features of the new "134W" . . . *plus* the additional versatility of a *fifth* speed for true slow motion, and a single frame release for time lapse and animation effects. A great camera—easy and economical to operate, compact in design, built for greater accuracy—now at a new low price.

### 134TA *was $149.95* NOW $129.95

Similar to the "134V" in features and basic design, this turret model offers the additional versatility of three lenses for almost every photographic need. Instant switching from one lens to the next is rapid and easy. Positive viewfinder automatically positions with its matching lens. There is a critical focuser for hairline accuracy. At its exceptionally low price, the "134TA" is unquestionably the year's outstanding buy.

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# Bell & Howell *Chicago 45*

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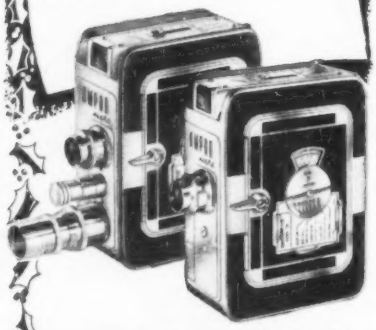

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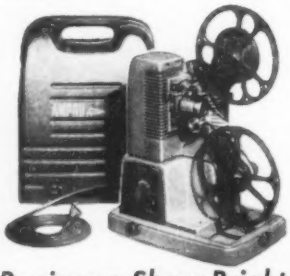

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Show far brighter movies at home as easy as child's play! New Dial-a-Film control makes Ampro's Futurist 8 the world's simplest projector. Just one control gives you forward, stills, reverse and rewind. Choice of 1" f:1.6 lens; or a ¾" f:1.6 lens for smaller rooms. Highest precision, yet costs only . . . $169.50

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# Hollywood report

By LOUIS HOCHMAN

## *It must be that California weather*

SOME popular wit once made a profound observation, to wit: "Everybody talks about the weather but nobody ever does anything about it." Could it be that this character has never been to Hollywood?

Such arbitrary utterances could never include this fair land of eternal (though often fluid) sunshine where a director need only ask for a certain brand of weather and, be it rain, snow, wind, or hurricane, he gets it within 24 hours. True, what he gets is a synthetic facsimile but, after seeing some of these man-made meteorological disturbances, I'm not so sure that I wouldn't rather be caught in one of Nature's originals than sweat out a Hollywood copy.

But Nature can still pull a few tricks out of her sleeve, as Columbia Studios found out when its *Ten Tall Men* unit migrated to California's Colorado Desert (don't ask me how that desert got into the act). The picture, a French Foreign Legion Technicolor saga starring Burt Lancaster and Jody Lawrance, calls for a dramatic sandstorm sequence, and Columbia carted out a collection of its prize wind machines to whip up the desired commotion.

Came the hour for Operation Sandstorm, and the wind machines went into action, sending grit and dust into the air exactly as the script called for. What the script didn't call for is what followed: Mother Nature, not to be outdone by mere man, raised a fuss of her own and blew the sand right back into the faces of the bewildered crew. The solution to this windy deadlock was entirely one-sided.

Columbia, bowing to a Superior Force (as I said, anything can happen in Hollywood), changed the entire operation around and filmed the storm sequences from an angle that more closely corresponded to Nature's choice of wind direction.

Although Nature's assist resulted in a superior sandstorm sequence, the camera crew wasn't too happy about the whole business. They like it better when they can control the storm and shoot it in comfort. This phenomenal upset dumped them right into the middle of the agitation and forced them to erect huge shields and wind shelters to keep the flying sand out of their cameras, equipment, eyes, ears, nose, and throat.

### On Location

At Warner Brothers, I learned that not all location shots involved trips to Hawaii, Brooklyn, or Timbuctoo. For the tunneling sequences of their *Carson City* color film, Warner Brothers moved into Bronson Canyon, a Hollywood hillspot not much more than 1½ miles from home, as the crow flies. It seems that here in this backyard mountainous region there lies a hidden valley, complete with 100-foot tunnel, ideally suited to, and frequently used by various studios for making Westerns.

The tunnel, which runs completely through a minor mountain, is the abandoned leftover from a rock quarry once operated by the local Pacific Electric Railway. But director Andre De Toth didn't think it was quite long enough, so he and his cameraman made the tunnel look longer by forcing the perspective.

They did this by covering the far open-

**Desert sandstorm** was order of the day for Columbia's *Ten Tall Men* crew but elements dwarfed wind machines' efforts when real thing came along.

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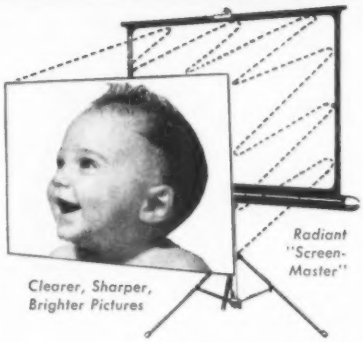


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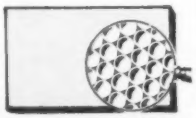

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ing with a black sheet. To the middle of this, they attached a smaller piece of silvered board, cut to look like a miniature facsimile of the original arched opening. A light thrown on this board bounced back to give the appearance of daylight coming through a tunnel opening, much smaller, and apparently much farther away than the original. Additional hocus-pocus was achieved by running a string of work lights along the ceiling of the tunnel, each light being successively smaller in size than its preceding one. The result, when shot with a wide angle lens, made the tunnel look like something only a New York subway could navigate.

### "Quiet!"

Every time I visit a studio sound stage, my ears come away ringing with the echoes of "quiet! *Quiet!* QUIET! ssssh! SSSSSSSH!" in that order. This chain reaction of vocal demands is usually set off by the director each time he calls for a rehearsal or a take, and it doesn't stop until the last shusher accidentally shushes the director and gets shushed up himself. That's why I still can't believe what happened when I dropped in on Warner's *About Face* set the other day.

The industry going on there was more reminiscent of a construction company in action than a movie production. Carpenters were sawing and banging away all over the place. A painter was spraying the set of a military academy dormitory with his putt-putt compressor gun. A huge tractor crane was lifting tons of camera crane and equipment onto the elevated platform bearing the set.

In the midst of all this din and clatter, what did I see but three actors, Gordon MacRae, Eddie Bracken, and Dick Wesson, calmly rehearsing scenes as though they were all alone in the world, while director Roy Del Ruth officiated and cameraman Bert Glennon planned his camera angles. Concentration is a wonderful thing. I'll try to remember that next time I dust off my movie camera.

### Ye Gods . .

On 20th's *With a Song In My Heart* set the still photographers are tearing their hair and cursing Technicolor's new film, which is so much faster than the old that it can get by on one-third the light previously needed. This cut in lighting is giving the still (publicity) boys a glorious headache, even with their black-and-white shooting. And for color—well, one shutter clicker had to make a large group of performers freeze up for a three-second blood-sweat-and-tears exposure.

But the cine crew loves it. They claim the new film is easier to work with, has truer color quality, and better shadow definition. In effect, Technicolor has produced a film of lower Kelvin color temperature (3350 K) which allows shooting by lower-wattage incandescent lights instead of the high-power arcs previously use for their daylight-balanced film. With the new film, a 750-watt Junior Keglite will do the work of a 5,000-watt Senior which makes things a lot cooler for the actors—and cheaper for the studios. Any


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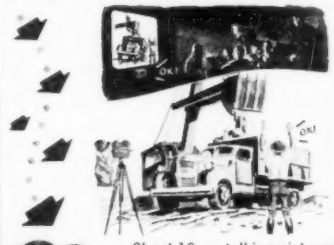

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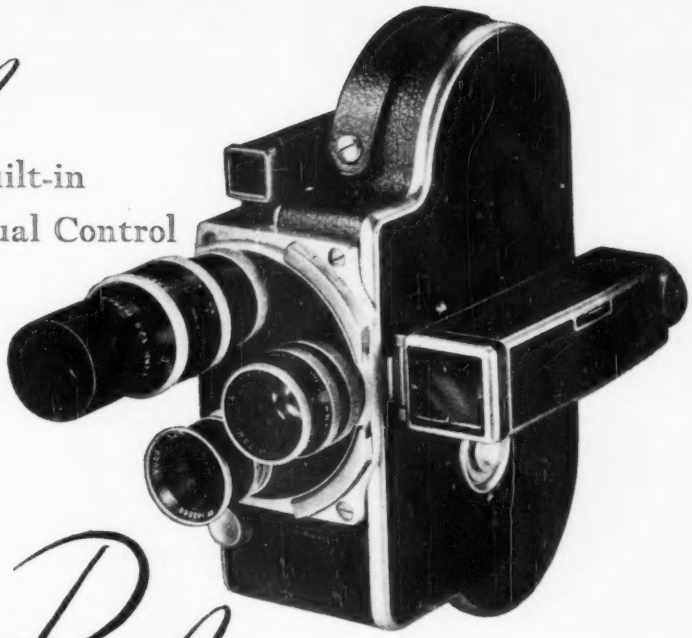

Unless you can precisely control the composition and focus of every sequence, your finest filming ideas will go for nothing.

The still photographer can manipulate magnifications and effects in the dark room at any time—you, a movie maker, must make these important decisions before shooting.

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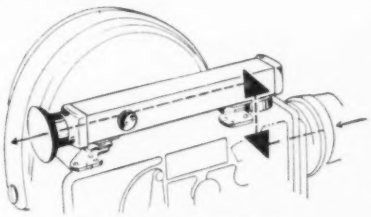
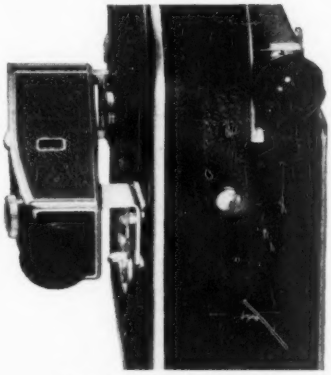


*A true image is transmitted through optical system of eye-level focus*

Then the Octameter finder, another exclusive Bolex feature, gives you superb visual control for six lenses. Trip the knurled disc to match the focal length of your lens and see the *exact* field of view click into place—with calibrations visible both externally and internally, you cannot overlook the accuracy of the Octameter! And only the Octameter is scaled for parallax down to twenty inches, which means that even your titles, shot from cards as small as 8" x 10", will be perfectly centered.



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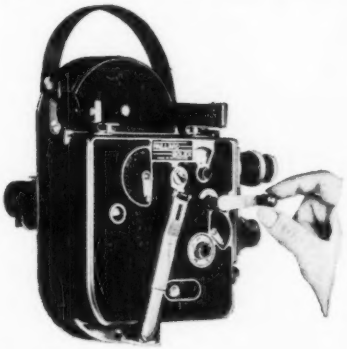

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day now I expect to see some bright cameraman take that film and make it do things even Technicolor didn't count on.

### Hot Stuff

At 20th Century-Fox, they're still playing with fire, only now they've graduated to a humdinger holocaust—a full-size forest fire. This happens in *Red Skies of Montana*, a Technicolor epic made mostly in Montana, which deals with the Forest Service's parachuting fire fighters. Montana, however, wouldn't stand for the burning of even one little forest, so 20th came home and built a full-scale forest.

When director Joe Newman called for "a light," all hell broke loose. When it was over, a healthy chunk of that homemade forest looked like something left over from an atom blast.

### Genius at Work

At M-G-M, I spent two days on the set of *The Enemy* watching the birth of a new director—David Bradley. Dave, who's been shooting 16-mm movies on his own since he was 12, hit the jackpot with a spectacular 16-mm rendition of *Julius Caesar* in which he used many amateur dramatic students. The film resulted in seven of its participants (one of them Jeffrey Hunter) getting stage and screen breaks—and Bradley, himself, being signed up by M-G-M.

In *The Enemy*, his first M-G-M picture, Bradley gives the screen a wealth of originality and imagination rarely seen in this age of formula-fed films. With the able aid of cameraman John Alton, he gives the camera a starring role, using it to interpret as well as record the emotion context of the screen story.—▶

**WATCH FOR . . .**

The following features, currently showing at neighborhood theaters across the country, are recommended as excellent examples of cinematography. They can be viewed with profit by both still and movie photographers.

**QUO VADIS**—*M-G-M*—Robert Taylor, Deborah Kerr. Photography by Robert Surtees, in Technicolor. Spectacular colorful Roman scenes shot in Rome against authentic backgrounds.

**SUBMARINE COMMAND**—*Paramount*—William Holden, Nancy Olson. Photography by Lionel Linden, in black-and-white. Plenty of action shots, made inside a Navy sub.

**WHEN WORLDS COLLIDE**—*Paramount*—Peter Hanson, Barbara Rush. Photography by John Seitz, in Technicolor. Packed with trick photography and special effects.

**SON OF DR. JEKYLL**—*Columbia*—Louis Hayward, Jody Lawrance. Photography by Henry Freulich and Don Glouner, in black-and-white. More shenanigans when Jekyll changes to Hyde.

**KANGAROO**—*20th Century-Fox*—Peter Lawford, Maureen O'Hara. Photography by Charles Clarke, in Technicolor. Many interesting scenes, all filmed in Australia.

**THE BLUE VEIL**—*Wald-Krasna-RKO*—Jane Wyman, Charles Laughton. Photography by Frank Planer in black and white. Many subtle camera techniques to tell the story.


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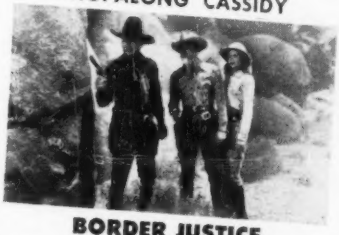

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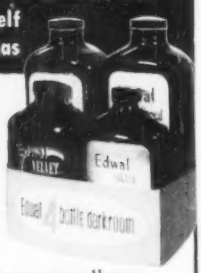


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## Matching Action

(*Continued from page* 188)

Yet, it can be applied without costing you one penny extra!

Matching action is so closely allied with the basic principle of motion pictures that to describe it thoroughly, it is necessary to go all the way back to . . . well . . . the fact with which we started, that there is no such thing as a motion picture in the first place.

When you visit the neighborhood cinema, what you get for your admission and what you think you get are two different things. In a two-hour show, the management supplies you with about 28,000 still pictures and about twice that many blanks, when there is no picture on the screen at all.

You and the other admission payers do the rest of the job. Throughout the show, the management has you unwittingly at work, refining the cold mechanical process that is being thrown at you, rendering it the quality which you see as motion pictures.

What actually occurs when we watch a movie is: (1) A still picture is projected upon the screen. (2) The light from the projector is cut off. (3) The same picture reappears upon the screen. (4) The light from the projector is again cut from the screen, this time to permit another still picture (just a trifle different from the preceding one) to be pulled into place. (5) The light from the projector again reaches the screen, displaying the new picture.

This process is repeated over and over at the rate of 24 slightly different still pictures every second (In silent films it's 16 still pictures every second) . . . which means that a theater's screen is blanked out 48 times every second! This projection system has been founded on the fact that once human vision sees light, the image lingers in the mind momentarily, after the light is put out. (Some of these points are elementary, I know—but, stick with me anyway, will you?) For your own satisfaction, look at a bright light, then squeeze your eyes closed quickly. Notice the light hangover?

If it weren't for this, the human optical system's inability to shut out what it has seen, we couldn't have movies. Think of that!

The reason becomes at once evident, then, why we do not notice the 48 intervals each second when there is no picture on the screen at all. The light from each still picture which is projected stays alive in the mind until the next exposure comes along to replace it. Putting it another way, each light hangover bridges the darkness between consecutive exposures.

But . . . and this is the important thing! . . . if each of these consecutive stills were not matched to the point of being practically identical, they wouldn't melt together forming the smooth bridge of light which we see as one continuous, unbroken motion picture scene.

You've no doubt been impressed at one time or another by this sameness while holding a length of motion picture film

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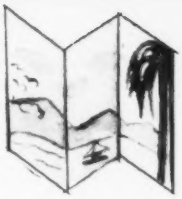

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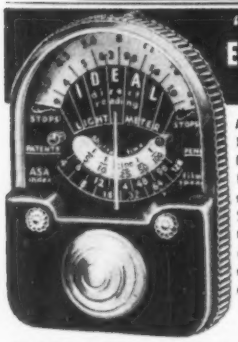


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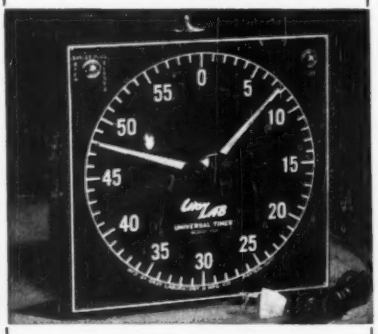


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up to the eye. What movie hobbyist hasn't? Each of the dozens of little pictures seem to be exactly alike . . . until you draw a foot or two of film past the eye fairly fast. You're aware then that a gradual change does take place. Too slight to be noticed from frame-to-frame, but by examining every fifth frame or so, it becomes plenty evident that something is going on there.

The 16-mm movie film enlargement on page 188 will be interesting to examine in this connection. In the strip showing the little girl eating her wheaties, it takes ten frames to transport the spoon from her dish to her mouth (Count 'em!). Let's imagine she's Mrs. Smith's little girl, Susie, that these scenes were from one of Mrs. Smith's home movies. Object: To capture, for posterity, Susie eating breakfast before racing off to school.

Mrs. Smith did some sound reasoning when she shot the first scene close enough to capture precious details, then by moving back for a second scene to include area sufficient to show Susie's departure.

But . . . at the same time, she overlooked just about the most important thing in moviemaking. Examine the two frames which constitute the scene change. The error involves them.

Know what it is? There is about a 75% likelihood that any other amateur filmer would have overlooked the same detail. However, having just familiarized ourselves with the principle of motion pictures, with the fact that the constant, magical smooth flow of action which we enjoy is achieved through g-r-a-d-u-a-l-l-y changing still pictures fed to the eye in rapid succession . . . this shortcoming of Mrs. Smith should be sticking out like the proverbial sore thumb. Like a whole hand in fact, in this case. Susie's hand. For when Mrs. Smith ended her first scene, Susie's hand was up to her mouth; when Mrs. Smith started the camera again, the child's hand was down dipping into the cereal bowl.

Keeping in mind that it required ten frames to carry Susie's hand from the cereal bowl to her mouth and that silent film moves through the projector at the speed of sixteen frames every second, imagine what a ridiculously abrupt drop her hand is going to take when the film comes to this spot . . . hand up in one frame; down in the very next . . . ready to travel up again without ever having been seen coming down!

If you ever sat across the table from someone eating and saw such a thing occur in real life, you just wouldn't be able to believe it. You shouldn't subject your audiences to such an ordeal either. It doesn't make a bit better sense on the screen.

The important thing to remember when taking movies is that the audience see in minutes and seconds what it takes the cameraman hours and weeks to photograph. Every time the location of the camera is changed for the purpose of obtaining varying long, medium and close-up shots, the camera has to be stopped. Before it is started again on the next scene, time elapses . . . time during which the cameraman has a chance to

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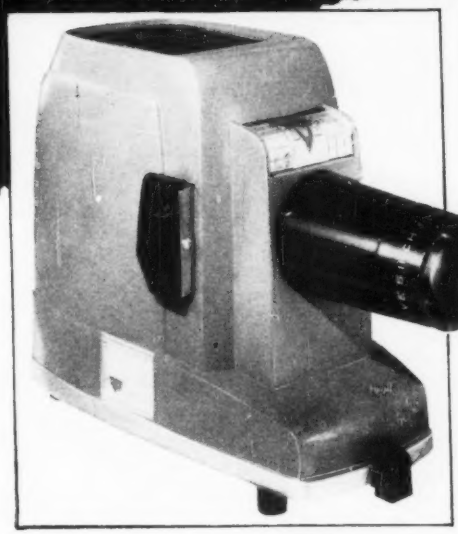

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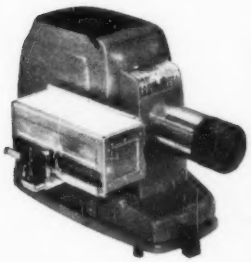

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forget some of the details of his previous scene. But, not the audience. The audience sees one scene right after the other, the flow of action spilling directly from one scene into another, as if the camera had never stopped. When the action doesn't match at the juncture of related scenes, continuity is broken, a disagreeable jerk or jar or jump in projection invariably results. The very basis upon which the mechanics of motion pictures are founded is upset.

Professional producers would no sooner neglect matching the action of their scenes than a barber would cut your hair differently on each side of the head. Yet, some of the best examples of how unpleasant missing action can be is sometimes provided by the professional screen. Not so often anymore, and practically never in first-run theaters, but if you can recall the early days of movies you'll remember that it was almost a miracle if you saw a program without the film breaking at least once.

Although it should be fairly obvious, I'd better point out that it is just as important to keep the placement of objects and props identical in consecutive scenes as it is to match the action of the parts that move. For instance, if Susie's apple had been accidently bumped and rolled while Mrs. Smith was getting ready for her second scene, it would have had to be replaced exactly where it had been, before starting the camera again. Otherwise, during projection, it would suddenly change its location on the table without rhyme or reason. In short, every detail must be identical at points where directly related scenes join.

The system of matching action which has been given reference to, up to here, is known as "cutting in the camera." It is fine for the average amateur who wants to budget his film costs or who doesn't want to be bothered with editing his films at a future date. Simply a case of having characters stop (and stay exactly as they are) simultaneously with the stopping of the camera, then having them continue the action as the camera is started again.

In professional moviemaking, however, accuracy in matching action is safeguarded by re-shooting a small portion of the action which took place in the last part of the previous scene, or by letting the characters continue on into some of the action they're going to start with in the next scene, or both. Then, in cutting and editing the film later, there will be a "long choice" of spots where the action can be spliced to match. You understand, of course, that not one bit of repeated action is used twice, *i.e.* the characters must never be shown doing the same thing over where the scenes join. That would be as bad as, or worse than, skipping part of an action. The film may be clipped and spliced where, and only where, the action is identical. The action that is repeated, or the stretches of film that contain the repeated action which is not used, is called "overlap" and is discarded or simply filed away.

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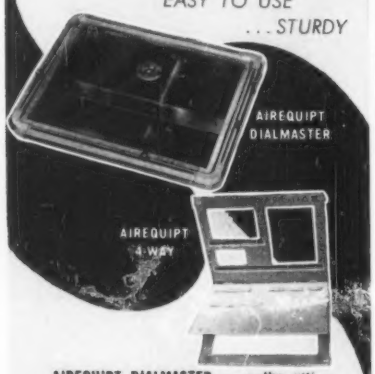


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actors, especially your relatives and friends.

Want to take a quickie test to see if the foregoing has given you a working understanding of Matching Action? Then here . . . . . .

QUESTION: If you were taking movies of Johnny and Mary on a seesaw, and just as you ended your long shot which included the whole board, showing Mary on the up end and Johnny on the down end . . . which of the three following positions would you have Mary's end of the board in as you start your next scene, if it is to be a medium-close view of Mary:

. . . . all the way down? . . . . half-way up? . . . . all the way up?

"All the way up," did you say? Then your grade is 100, because you are absolutely right!—▶

## Ghost Effects

(*Continued from page* 187)

uninterrupted take that is easy to make.

The only accessory needed for the stunt is a sheet of clear glass of suitable size, preferably between 5x7 and 8x10 inches. This glass plate, when mounted at a 45 degree angle in front of the camera lens, will act partly as a mirror, reflecting into the lens any well-lighted subject located at right angles to the camera, while still permitting the lens to focus through it to include the main subject in front of the camera. By using a large sheet of glass which projects above the camera and in front of the viewfinder, your viewfinder will show the reflected image and its relation to the main subject just as they will appear on the film.

The reflected image, of course, represents the ghost or dream image, which can be made to appear on cue during the filming of the main scene. The trick is to pose the ghost subject against a black background and keep it in darkness until the time for its materialization. Then, gradually illuminate the ghost with a spotlight, or an RSP-2 concentrating photoflood, to fade the image in over the main image. As long as the ghost is not illuminated, the glass plate will have no effect on the shooting and the camera will record only the main scene before it.

In planning the main scene which is to be haunted, arrange your composition in a way that provides a dark or subdued area in that portion where you want the ghost to appear. You can do this by concentrating your key lights away from this area. Any objects in this area will show through the ghost, giving your spirit a transparent look commonly associated with supernatural creatures.

Because there is considerable loss of brilliance in the reflected image of the ghost, a better balance of exposure will result if you give the ghost from two to three times more light than the main scene.

To shoot a materialization sequence, first set up your main scene before the camera and light it accordingly. At right angles to the camera, set up a black backdrop and pose your ghost subject in front of it. The ghost subject should be approximately the same distance from the

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| 10x12 SW GL #2-3—500s | 22.50 |
| 11x14 SW GL #1-4—500s | 22.50 |
| 11x14 SW SM #1-4—500s | 22.50 |
| 11x14 DW SM #3—250s | 18.50 |
| 11x14 DW GL #1—100s | 8.95 |
| 14x17 DW SM #4—72s | 8.95 |
| 16x20 SW GL #1—144s | 19.95 |
| 16x20 DW GL #2—72s | 13.95 |
| 16x20 DW SM #4—144s | 27.50 |
| 21x21 DW SM #4—144s | 39.50 |
| 24x24 DW SM #2—125s | 34.50 |
| Postcards DW SM #2—2500s | 21.50 |
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**Brand New—All Metal**

Thousands of satisfied users are our best proof of this outstanding value. Only the finest materials including sliding masking arms permit easy adjustment to make up to 11x14 prints.

UNCONDITIONAL GUARANTEE

A $10.00 VALUE **$5.95**

(Shpg. wght. 5 lbs.)

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Made to rigid standards and guaranteed by us and the manufacturer.

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| 4x5 Graflex | $14.46 |
| 3¼x4¼ Graflex | 14.46 |
| 2¼x3¼ Graflex | 13.91 |
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| 3¼x4¼ Graphic | 14.46 |
| 2¼x3¼ Graphic | 13.91 |

(Uses standard 120 film)

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**used—LIKE NEW**

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| 35mm F3.5 Elmar | $72.00 |
| 50mm F3.5 Elmar | 37.50 |
| 50mm F2.3 Astro | 45.00 |
| 50mm F2 Summar | 44.50 |
| 50mm F2 Summitar | 95.00 |
| 90mm F4 Elmar | 74.50 |
| 90mm F4 Elmar chr | 95.00 |
| 100mm F2.8 Trioplan | 75.00 |
| 135mm F4.5 Hektor | 125.00 |
| Leica Magazines | 2.25 |
| Imarect Finder | 35.00 |
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| Leica Neck Strap | 1.50 |
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**Save almost 50%**

Fresh Date—Guaranteed Fine Grain Ortho Film Speed 40 Weston Daylight.

Fully guaranteed, product of a Nationally known maker who's name we cannot mention. Perfect for every use.

**Specially Priced**

**3 for $2.50**

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| 40mm F4.5 Zeiss | $95.00 |
| 40mm F4.5 Helioplan | 49.50 |
| 3" F1.5 Biotar | 179.50 |
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| 7" F5.5 Telemegor | 69.50 |
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| 12" F4 Sonnar | 295.00 |
| Neck Strap | 1.50 |
| Giant Rel. Btn | 1.50 |
| Prism Finder, I-II | 35.00 |
| Microscope Ad | 12.50 |
| Bay. Ext. Set | 12.50 |
| Kine V Guide | 1.75 |
| Kine to 16mm C | 15.00 |
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Always on the lookout for unusual values, we are offering this BRAND NEW converted GSAP camera. Spring drive, variable speed and Standard "C" lens mount make this an outstanding buy!

**camera w/out lens**

**$24.50**

**with NEW coated 1" F2:5 lens only $44.95**

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| Optical Finder | $7.50 |
| 1" F1.9 ctd | 46.00 |

Fully Guaranteed

### FRESH ENLARGING PAPER

**FULLY GUARANTEED**

In Date. Just Received

**5" x 7"**

Single Weight, Semi-Matte
Contrast #1-2-3

100 sheet boxes **$1.69 ea.**

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**Daylight or Tungsten**
**Factory Fresh**

Here's our special offer that Saves Money for you! Far below regular price.

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| 8mm x 25' | $2.75 |
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**16mm Magazine Camera**

A wonderful buy from U.S. Surplus makes the ideal camera for your inexpensive source of movie-making. Easily converted to battery use. Now offered at a fraction of price.

**$10.95 ea.**

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**GUARANTEED FILM—U. S. SURPLUS**

Save more than 75% on your film costs. All film supplied in original factory packing of 1 dozen rolls. Available as shown below.

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116—**Plus-X, Panatomic-X Super-XX, Verichrome.**

**Regular Price 60c each**

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CONTACT PRINTING PAPER
Single Weight Glossy
1 Gross Boxes—Fully Guaranteed
**SAVE MORE THAN 50%**

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| 1⅞" x 2¼"—F#2 | 2 gr for $ .98 |
| 2½" x 3½"—F#3 | 2 gr for 1.49 |
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**BUY 6—GET ONE FREE**
Movies for **PENNIES** per scene

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| 16mm 50' Mag—50W | 2.75 | 16.45 |
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camera lens as the main subject, or at least within the depth of field range covered by the focus and aperture the lens is set at.

For focusing purposes, a bright spotlight is directed on the ghost subject, illuminating only that portion of the anatomy which is to appear in the scene. Next, the plate glass is set up in front of the camera lens and turned to a 45 degree angle until, while looking at the main scene through the viewfinder, you see the reflection of the ghost image swing into position and superimpose itself over the desired area of the composition. When the time comes for your ghost to materialize, simply turn on the spotlight aimed at the ghost subject. The glass plate will pick up this reflection and superimpose it onto the film recording the main scene.

If you want the ghost to fade into the scene rather than show up abruptly, a rheostat, wired in series with your spotlight, can be used to turn up the brilliance gradually. Such rheostats, made for high amperage use, can be obtained at electrical or radio supply houses. In the absence of a rheostat, you can produce the same effect by hanging several sheets of tissue paper in front of your light and removing these rather rapidly, one by one. To fade the ghost image out again, just reverse the procedure.

An easy way to mount the glass plate in front of the camera is to nail two narrow strips of wood parallel to each other to a rectangular wooden base. They should be close enough to form a tight channel into which the glass plate is fitted. A hole, drilled part way into the undersurface of the wooden base, will allow the base to be fitted into a small collapsible light stand and turned to the desired angle.

This one-shot ghost technique can serve other than supernatural purposes. It can be used to show a person about whom someone in the cast is dreaming—or daydreaming. If you want to show someone being influenced by mental telepathic messages, your ghost image can represent a vision of the one broadcasting the messages. To illustrate a premonition of disaster, the ghost image can be a tabletop showing toy cars colliding—or a hand firing a gun, or any similarly symbolic setup. You can even use the technique to make a one-shot lap dissolve by fading the lights in on the secondary subject while you simultaneously fade them out on the main scene. In this case, however, it is a good idea to keep the second scene short and immediately cut to a different angle.

Because the ghost image will be reversed, due to its being a mirrored image, care should be taken not to include any writing or right-sided objects in the setup which would come out backwards in the scene. Also, the camera must be locked into firm position on a tripod during the entire one-shot sequence. Any attempt to pan would immediately lose the reflected image.

The possibilities offered by this one-shot technique will open vast new fields of story-telling angles and give you ideas for scenarios hitherto ignored because of the complications of filming them.—

**Highest Quality!** **NATIONAL CAMERA EXCHANGE** **Greatest Values!**

# SAVE UP TO 50% ON THIS BRAND-NEW BELL & HOWELL EQUIPMENT

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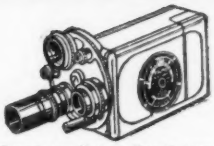
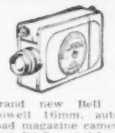
## SPECIAL PURCHASE

Brand-New equipment, made by Bell & Howell and offered direct to you at savings so great, you won't want to pass them up! Designed and manufactured with the high precision workmanship that is characteristic of Bell & Howell, these superb items represent a buying opportunity that comes but once in a lifetime—YOUR opportunity to enjoy the finest at prices below those of photo items of inferior manufacture. Quantity limited—get yours today!



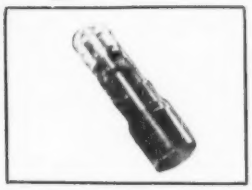
Brand new Bell & Howell Automaster camera in original factory carton F2.5 coated lens, list price $240.95, SALE PRICE $159.95, with F1.9 lens, list price $274.95, SALE PRICE $197.50, Automaster with F1.9 lens and 2 inch F4.5 Eyemax telephoto lens, NOW ONLY $210.00. Automaster with F2.5 lens and 2 inch F4.5 Eyemax telephoto lens, NOW ONLY **$189.95.**



Brand new Bell & Howell 16mm. autoload magazine camera with F2.5 coated lens, list price $189.95, SALE PRICE $139.95; with F1.9 lens, list price $214.95, SALE PRICE $159.50; Autoload with F2.5 lens and 2 inch F4.5 Bell & Howell new Eyemax telephoto lens NOW ONLY $149.95; Autoload with F1.9 lens and 2 inch Eyemax telephoto lens NOW ONLY **$169.50.**

Brand new Bell & Howell 70-DE camera with F1.9 coated lens, turret front positive viewfinder, hand crank and rewind knob, list price $399.50, SALE PRICE $325.00. 2 inch Bell & Howell Eyemax F4.5 with telephoto lens ONLY **$339.50**

Brand new Bell & Howell Companion 8 mm camera, with F2.5 Bell & Howell Anate lens, list price $99.95, SALE PRICE $79.95; with F1.9 coated lens, ONLY **$104.95.**



Brand-new 1½" f3.5 Taylor-Hobson-Cooke precision focusing mount telephoto lens (not coated) for the Bell & Howell Auto 8, Sportster & Companion. The world famous lens you've always wanted at the lowest price ever! List Price $86.00.

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Brand new Bell & Howell Eyemax (made by Bell & Howell) 2" f4.5 precision focusing mount telephoto lens (not coated) for ALL 8mm and 16mm cameras including Bell & Howell, Revere, Keystone, Dejur, Bolex, etc. Save 50%. List Price $49.87.

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Bell & Howell single case 16mm. sound projector, excellent condition, sound and silent speeds, 2000 feet reel capacity, 1.6 projection lens, microphone and phono input jack. Unconditionally guaranteed, looks and runs like new, the original cost $459.00, SALE PRICE **$189.95.**

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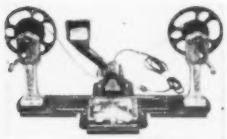

Brand new complete 8mm combination viewer, splicer, rewinds and board, list price $25.75, SALE PRICE **$17.95.**

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The superb and original MORTON 35mm MAGNI-FAR telephoto lens. Cuts distance in half. Comes with viewfinder mask, hardcoated on all surfaces, built-in filter retaining ring. The only lens recommended by leading camera manufacturers, and guaranteed to outperform any other similar telephoto. Fully color corrected. Reduced from $49.95 to only **$29.95.** For Kodak 35, Kodak Signet, Argus (all models, Mercury, Clarus, Welti, Retina, I Zeiss Contessa, Stereo Realist, etc.

NEW. The precision Morton Dilatar supplementary wide angle lens for most 35mm, and 2¼x2¼ traffic and 2¼x3¼ cameras. Designed and made in the American Zone of Germany. Six optical elements. Fully coated. Covers twice the normal field with no loss of lens speeds. Ideal for Argus cameras, Kodak Signet, Welti, Exacta, Kodak Reflex, 2¼x3¼ Graflex, Tourist, or Stereo Realist and many others. Fully guaranteed, only **$59.50.**

New Low-priced DUAL PURPOSE Combination Tripod and projector stand. All metal construction, adjustable to any height, and adjustable clamps any size projector. SALE PRICE **$11.95.**

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$150.00 value

NOW **$79.50**

Complete with leather carrying case and straps, these binoculars are the ideal Christmas gift. They constitute the greatest binocular value we've ever had. Made in America, they feature coated optics, individual focus, and intensive relative brightness. Almost identical to binoculars selling over $150.00, they're priced to meet your budget and designed for a lifetime of use. Buy them; try them; if you're not satisfied they're the best buy ever, remember they're sold on a money-back-if-not-satisfied basis!

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1½ inch Dallmeyer F1.9 8mm telephoto lens, for Bell & Howell, Revere, Keystone, Dejur, etc, list price $75.00, only **$49.95.**

Bausch & Lomb Balter F2.3, 35mm for DeVry camera, excellent **$69.95.**

3 inch F1.8 PanAstra in "C" mount. **$95.00.**

7 x 50 Bausch & Lomb latest type binoculars, just like new, tax included only **$149.50.**

Brand new Sims Flash gun for Leica camera, fully synchronized. List $29.95, only **$19.95.**

Imarect type variable view finder, for Leica more brilliant than any made has 35mm, 50mm, 73mm, 90mm, 135mm, fields, with leather case only **$27.50.**

105mm Elmar telephoto lens for Leica, F6.3, like new only **$49.50.**

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Brand new TDC 200 watt 2x2 slide projector, list price $36.95, sale price **$29.50.**

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400mm. Zeiss Tessar F4.5 lens in barrel with diaphragm cannot be told from new, only **$250.00.**

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Leica IIIF with F2 Summitar lens, latest model, never had a film in it, only **$299.50.**

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**A REAL OFFER** for 35mm color enthusiasts
35MM DAYLITE **ANSCO COLOR**
20 exposure metal cartridges re-loaded with REGULAR Ansco Safety Color Film, ready for your camera. Not nitrate or movie ends. Shp. wgt. 8 ozs. 5 cartridges for $4.75

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(Shp. wgt.—5 lbs per gross) $4.25 Gross 3 Gross—$12.00
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KODAK AZO F-3 8 x 10 SW Glossy — 1 gross $3.19
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AZO, ANSCO, HALOID 4x5 SW Glossy Contact Paper ORIG. FACTORY PACK. Guar. (Shp. wgt.—1 lb. per gross)
F1, 2, 3, and 4 $ .98 gross 6 gross $4.95

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BRAND NEW 16mm x 50' SUPER X MAGAZINES. LOADED BY EASTMAN KODAK PRICE INCLUDES FREE PROCESSING AND FAST, FREE RETURN SERVICE New Low Price! $2.39 ea. 2 for $4.50
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**★ TERRIFIC 16mm FILM VALUE ★**
16mmx50' Kodak Super X Reversal Magazine Reloads (Blue Base). 12 rolls . . $6.25
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Factory packed can of 28 rolls . . . $12.95
(Shp. wgt.—6 lbs. per can) 2 cans—$25 3 cans—$36
16mmx100' Super X (Blue Base) on camera spools. Develop to Neg. or Reversal. Processing not incl. . . $1.95 ea., 4 for $6.75
(Shp. wgt.—1 lb. ea. 4-2 lbs.)

Empty Magazines 69¢ each . . 12 for $7.50. With any ★ purchase of 16mm film—12 empty mag. $6.00
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ANSCO 116 Plenachrome, tropic packed, Guaranteed Absolutely Perfect, 1 doz. rolls $2.00, 3 doz. $5.75
(Shp. wgts.—2 lbs. per doz. rolls)

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DuPont Hi-Speed X-Ray Film, 10 x12 , Type 508
1 pkg. of 72 sheets—$9.50 3 pkgs. $24.50
(Shp. wgts.—1 pkg. 9 lbs.)

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35mmx100' Supreme . . . . . $1.29 ea. 3 for $3.50
35mmx100' Kodak Duplicating Positive — for making B&W transparencies from your favorite negatives— $1.59 each 3 for $4.50
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**Fresh 35mm Film** **Here's A Real Value!**
E.K. PLUS X—100' $2.50 | DuPONT 2-100' $1.75
36 Exposure Cartridges 12 for $3.50. 24 for $6.50 | 36 Exposure Cartridges 12 for $2.50 24 for $4.75
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50'—$1.50 100'—$2.95 36 exp. cart.—12 for $4.25
(Shp. wgt.—50' or 100' 1 lb. 12 cart.—2 lbs. 36 cart.—3 lbs.)

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# TECHNICAL DATA ON CONTEST WINNERS

### PAGE 59
### FIRST PRIZE—BLACK-AND-WHITE

Top honors in the black-and-white division of POPULAR PHOTOGRAPHY'S 1951 Picture Contest go to *King-Bills at Gull Island*, by David M. Stanley of Phoenix, Ariz. He made the delightfully airy composition on Mohawk Island in Lake Erie, using a 2¼x3¼ Kodak Medalist II camera with 100-mm Kodak Ektar *f*/3.5 lens. It was part of a series made during a visit to the island during the gulls' nesting season. A shutter speed of 1/400 second was sufficient to arrest the motion of the birds' wings, and the diaphragm was set at *f*/8. Film was Kodak Super-XX, and a medium-yellow filter helped to darken the cloudiess part of the sky.

### PAGE 60
### SECOND PRIZE—BLACK-AND-WHITE

Wellington Lee of New York earned Second Prize with his black-and-white study titled *Figure in Frame*. He made it with an 8x10 Century View camera which has a 5x7 back and a 9½-inch Cooke Anastigmat *f*/4.5 lens. Principal light source was a pair of spotlights behind the frame, and a small floodlamp was used for fill-in illumination. Exposure, on Kodak Super Panchro-Press Type B film, was 1/25 second at *f*/11. To focus interest on the subject, Lee burned in the edges of the print during enlargement.

### PAGE 61
### THIRD PRIZE—BLACK-AND-WHITE

Third Prize in black-and-white photography goes to Lorin D. Norcross of Santa Barbara, Calif., for this one-in-a-million baby picture. His model was little Ricky Weisman, and the camera he used was a 4x5 Meridian Model B View equipped with an 8½-inch Kodak Commercial Ektar *f* 6.3 lens. Two electronic flash units were so placed that the child's face would be well-lighted with the head turned in any direction. Exposure was for the duration of the flash, with an aperture of *f* 16, on Kodak Super Panchro-Press Type B film.

### PAGE 62
### FOURTH PRIZE—BLACK-AND-WHITE

A homeless bird taking nourishment from a human benefactor provided Bob Wilkins of Atascadero, Calif., with a photograph which won Fourth Prize in the black-and-white division. Wilkins used a 4x5 Pacemaker Crown Graphic camera with a 135-mm Graflex Optar *f*/4.7 lens. He found the fledgling half-dead on a sidewalk, and after sympathetic treatment by the Wilkins family, it took a new lease on life and proved an excellent model. Light for this shot came from two Wilcox electronic flash units, and the Graphic's lens aperture was set at *f*/32. Film was DuPont High Speed Pan Type 428.

### PAGE 63
### FIFTH PRIZE—BLACK-AND-WHITE

From Kobe, Japan, comes the Fifth Prize-winning picture, *Splash!* It is the work of Koji Takashima, and combines dramatic composition with quick thinking and fast shooting. Takashima used a 2¼x3¼ Graflex equipped with a 90-mm Bausch & Lomb Tessar *f*/4.5 lens. Exposure was 1/195 second at *f*/6.3, on Oriental Pan-X film. This relatively slow shutter speed was sufficient to stop the motion of the water coming directly toward the camera, and preserved the illusion of motion in the falling drops. Takashima's wife obliged him by throwing a bucket of water in his direction.

### PAGE 64

Wilbur Hedblade of Los Angeles spent two hours photographing some newly-built water tanks near his home, with his wife Gladys as a model. By introducing a human figure into a bleak composition, he conveys a psychological message in *Frustration*. He made the picture with a 4x5 Pacemaker Speed Graphic which has a 203-mm Kodak Anastigmat *f*/7.7 lens. Exposure, on Kodak Super-XX film was 1/100 second at *f*/11, with a medium-yellow filter on the lens.

### PAGE 65

William J. Spicer of Cincinnati enlisted the aid of his daughter, Lana, to make this picture in his city's art museum. His camera was a 4x5 Pacemaker Speed Graphic with a 127-mm Kodak Anastigmat *f*/4.5 lens. He used Kodak Super Panchro-Press Type B film, and exposure was 1/5 second at *f*/32, insuring the necessary depth of field. Like many others, the Cincinnati museum permits photographs to be made of its own paintings, but not of those which are loaned to it.

### PAGE 66

*Sleepy Lion* is the work of Jack Fields of Colorado Springs, Colo., who is now a student at the Art Center School in Los Angeles. He made it with a 2¼x2¼ Automatic Rolleiflex with a 75-mm Schneider Xenar *f*/3.5 lens. Light came from an electronic flash unit held above camera level. Exposure was for the duration of the flash, at *f*/22, on Ansco Supreme film.

### PAGE 67

*Ducklings* was made by Nelson H. Renick of St. Louis in suburban Webster Groves, Mo., with a 4x5 R. B. Series II Graflex. The camera has a 7-inch Cooke Anastigmat *f*/4.5 lens. The young birds were so active that Renick had to rack his lens all the way forward, and focus repeatedly to follow their movements. Exposure, on Kodak Super Panchro-Press Type B film, was 1/90 second at *f*/8.

### PAGE 68

Famed glamour photographer Bernard of Hollywood made the outdoor figure study titled *Windblown* on Malibu Beach, Calif. His equipment consisted of a 4x5 Anniversary Speed Graphic with a 5½-inch Kodak Anastigmat *f*/4.5 lens and a medium-yellow filter. Bright sunlight, with the sandy beach acting as a reflector, enabled Bernard to stop down to *f*/22. He shot at 1/50 second on Kodak Super Panchro-Press Type B film.

### PAGE 69

In the hallway of his studio, professional photographer William S. Rose of Chicago made this fine shot of model Mary Ann Stout. His equipment consisted of a 2¼x2¼ Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens, and exposure was 1/25 second at *f* 8 on Kodak Super-XX film. The window behind the figure was the only source of light.

### PAGE 70

Mt. Palomar's 200-inch telescope has fascinated Howard A. Wolf of Chicago for many years. Disappointed that no really dramatic photographs had been made of it, owing to technical difficulties, he painstakingly built a ⅛-inch scale model of the interior of the observatory, accurate even to the position of the stars in the "sky." His tabletop photograph of it was made with a 2¼x2¼ Automatic Rolleiflex and 75-mm Zeiss Tessar *f*/3.5 lens, on Kodak Plus-X film. The setup was lighted by a 200-watt spot, a No. 1 floodlamp, and a 60-watt fill-in, and exposure was 15 seconds at *f*/22. The Rollei's Proxar lens enabled Wolf to get closer to the 10-inch-high model.

### PAGE 71

A thundercloud which gathered during an air show in Minneapolis lent drama to this shot by Richard E. Stockwell of Yonkers, N. Y. He photographed the stunt planes zooming over the cloud with a 4x5 Pacemaker Speed Graphic and 127-mm Kodak Ektar *f* 4.7 lens. A Polaroid filter heightened the cloud effect, and exposure was 1/200 second at *f*/11 on Kodak Super-XX film.

### PAGE 72

Arnold M. Tolchin, a staff photographer for the *Chicago Herald-American*, made this picture of his daughter Sandy with a 2¼x2¼ Automatic Rolleiflex which has a 75-mm Schneider Xenar *f*/3.5 lens. Three-year-old Sandy took on the pensive look when her father suggested that it might rain all day. Tolchin used Kodak Super-XX film, and exposure was 1/25 second at *f*/5.6.

### Page 73

Sarah Martin of Rockwood, Mich., made *Sand Sprite* with a 2¼x2¼ Automatic Rolleiflex which has a 75-mm Zeiss Tessar *f*/3.5 lens. She used a medium-yellow filter and Kodak Super-XX film. Exposure was 1/100 second at *f*/22. Little Carrie Sue Perry was Mrs. Martin's model for the shot.

### COVER
### FIRST PRIZE—COLOR

First Prize in the color division is awarded to Harve Wobbe of West Orange, N. J., for the engaging shot of his daughter Tobi Sue which appears on this month's cover. He used a 4x5 Graphic View camera which is equipped with an 8-inch Zeiss Tessar *f*/4.5 lens. Exposure was 1/100 second at *f*/16 on Kodachrome Type B film, with four Press 40 flashlamps lighting the subject. Tobi Sue actually was singing *Silent Night* as Wobbe made the picture, and his rapid shutter speed enabled him to capture

(*Continued on page* 210)

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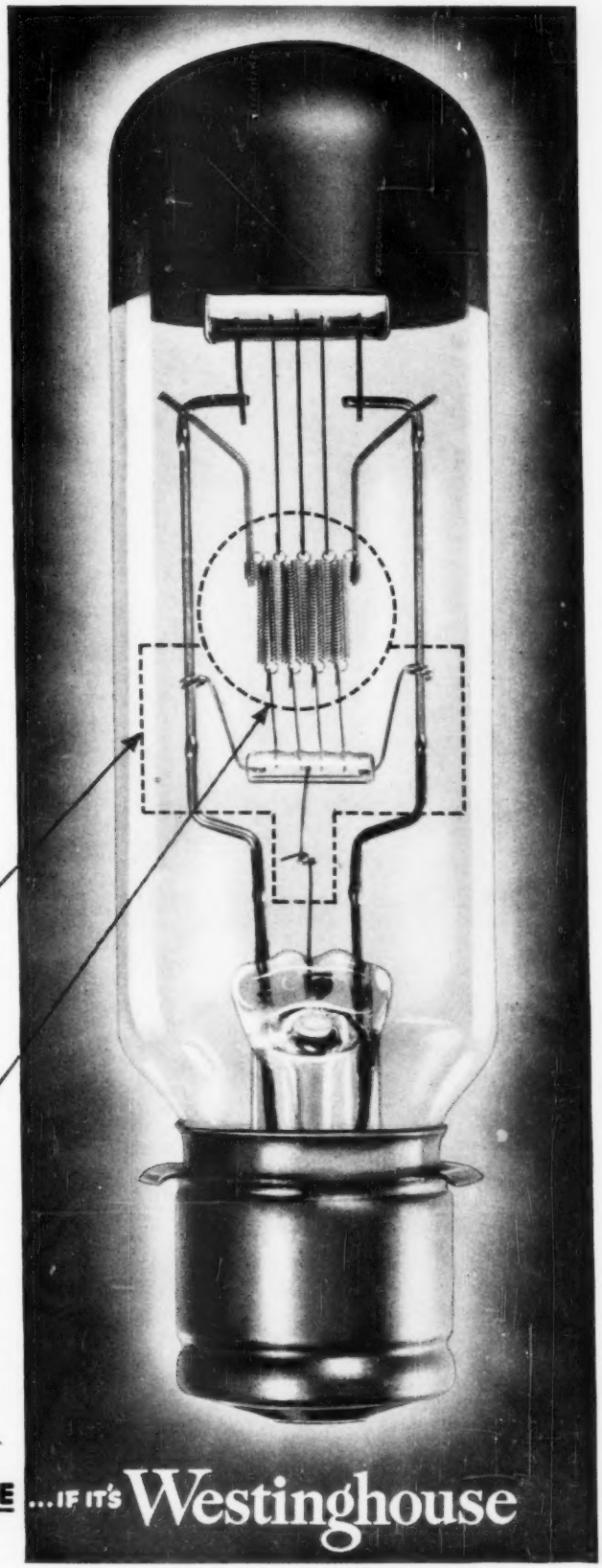

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the child's spontaneous and fleeting expression.

PAGE 75
SECOND PRIZE—COLOR

Ken Middleham's Second Prize winner is a striking sequence of a Black Widow spider laying eggs, made with a 4x5 Grover View camera with 6-inch Kodak Ektar *f* 4.5 lens. Middleham, a student at the Art Center School in Los Angeles, spent many hours observing his deadly "model" before beginning to shoot. When he noticed that the spider was beginning to lay, he moved the cage to his studio, set up quickly, and made this series. Light was furnished by three No. 22 flashlamps in reflectors. Exposure, on Kodak Ektachrome Type B film, was 1/10 second at *f*/32, with a CC95 filter giving desired color correction. The Grover's 17-inch bellows extension, with the 6-inch lens, gave Middleham the image size he wanted.

PAGES 76-77
THIRD PRIZE—COLOR

Fritz Henle of New York made his Third-Prize-winning color shot at the A-Bar-A Ranch in Wyoming, using a 3¼x4¼ Linhof View camera and 150-mm Zeiss Tessar *f* 4.5 lens. "I had seen this sight for many weeks, as I returned from my rides over the Wyoming mountains," says Henle. "This picture is the result of a long and intimate acquaintance with one of the most beautiful parts of the U. S." Film used was Kodachrome, and exposure was 1/5 second at *f*/16. The relatively small aperture accounts for the admirable depth of field which gives the picture a feeling of the West's wide open spaces.

PAGE 78
FOURTH PRIZE—COLOR

Striving to achieve in photography something of the effect of a famous painting by the 18th-Century French artist Jacques Louis David, Robert Titman of Philadelphia made this sensitive and delicate portrait of model Harisse Brin. It won Fourth Prize in the color division. His camera was a 4x5 Anniversary Speed Graphic with a 127-mm Kodak Ektar *f* 4.7 lens, and he used Kodachrome Daylight Type film. The problem was to reproduce the painter's golden flesh tones without sacrificing the colder gradations. Titman's answer was to supplement daylight with 3200 K spotlights and fill-in floods, and to choose the daylight emulsion. Exposure was ½ second at *f* 16.

PAGE 79
FIFTH PRIZE—COLOR

Glen Fishback of Sacramento, Calif., won Fifth Prize in color for his arresting shot of circus aerialists. He got the co-operation of the trapeze artists—the Ward-Bell Flyers—who staged an extra-special finale for his camera, with all the performers in motion at once. The special problem with color film under such conditions was to get sufficient light for a fast shutter speed. Fishback used 12 No. 31 flashlamps, and was able to shoot at 1/400 second with an aperture of *f* 6.3. His camera is a custom-made 4x5 Pacemaker Speed Graphic with a 127-mm Kodak Ektar *f* 4.7 lens, and his film was Kodak Ektachrome Type B, exposed through a 2-A filter, which has the effect of absorbing ultraviolet light.

PAGE 80

Wellington Lee's *Color Study* was made in his New York studio, with a 4x5 Anniversary Speed Graphic and 6-inch Zeiss Tessar *f* 3.5 lens. The panels behind the model are of colored cellophane, and a 2,000-watt spotlight is directed through them from behind. Lee's exposure, on Kodak Ektachrome Type B film, was ½ second at *f* 8. A diffused floodlamp was used near the camera for fill-in lighting.

PAGE 81

Midshipman Alvin S. Glazier of the U. S. Naval Academy at Annapolis, Md., made this transparency of the firing of a big gun aboard the U.S.S. Missouri off Guantanamo Bay, Cuba. His camera was a 35-mm Kodak Retina with a 50-mm Schneider Xenar *f*/3.5 lens. He made several shots, but this is the only one which was not ruined by the terrific shock wave from the gun. Exposure on Kodachrome Daylight Type film was 1/250 second at *f*/11.

A painstakingly-built scale model of New York's Queensboro Bridge was sacrificed for this tabletop shot by Ro Capotosto of Long Island City. "I delayed a full week before I could bring myself to wreck the model with one sharp blow of a rolling-pin," writes Capotosto. He used a 4x5 Anniversary Speed Graphic with a 135-mm Graflex Optar *f* 4.7 lens, and Kodachrome Daylight Type film. Exposure was 16 seconds at *f*/11, with an additional 14 seconds on the cloud. Light


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was furnished by two spots and a small floodlamp, all covered with colored gelatins.

### PAGE 82

In the style of the French Impressionist painters, Robert H. Rolofson, Jr., of Los Angeles, made this highly original portrait. His model, Camille Cuthbertson, was placed behind a pane of textured glass, and lighted with 500-watt spotlights. Rolofson used a 4x5 Graphic View camera with an 8½-inch Kodak Ektar *f*/7.7 lens, and Kodak Ektachrome Type B film. Exposure was one second at *f*/11.

### PAGE 83

Famed contralto Marian Anderson was photographed at her Connecticut farm by Fritz Henle of New York, who used a 2¼ x 2¼ Automatic Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens. Of the assignment on which this picture was made, Henle says, "I count it as one of the highlights of my long photographic career." Exposure for the portrait, on Ansco Supreme film, was 1/50 second at *f*/8, and a light-yellow filter was used.

### PAGE 84

*Gossip* was made by Toso Dabac of Zagreb, Yugoslavia, who used a 2¼ x 2¼ Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens, and Agfa Isopan F film. His exposure was 1/100 second at *f*/5.6 through a medium-yellow filter.

### PAGE 85

While stationed in Iran's capital with the Army, Allan M. Herdman, Jr., of Branchville, N. J., made this photograph during one of the Middle East's rare snowfalls. His camera was a 2¼ x 2¼ Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens. The picture was made on Kodak Verichrome film with an exposure of 1/10 second at *f*/5.6. The slow shutter speed made necessary by bad lighting also caught the motion of the large snowflakes. Herdman held the camera against a tree to prevent movement.

### PAGE 86

Jack Frank, veteran *New York Herald Tribune* staff photographer, made this dramatic sport-action shot in Madison Square Garden, New York, using a 4x5 Pacemaker Speed Graphic with a 135-mm Graflex Optar *f*/4.7 lens. Electronic flash illuminated the fast finish of the race, and Frank set his diaphragm at *f*/8. Film used was Kodak Super Panchro-Press Type B.

### PAGE 87

*New York Times* staff photographer Sam Falk made *Bound for the Ground* at a steeplechase track in Far Hills, N. J. He used a 4x5 Anniversary Speed Graphic camera with 5-inch Graflex Optar *f*/4.7 lens. The picture well illustrates the legendary "sixth sense" of veteran news cameramen—the ability to anticipate moments like this one, when action is at its most dramatic. Falk's exposure, on fast panchromatic film, was 1/500 second at *f*/6.8.

### PAGE 88

Louis Fredric Hechenberger of Plymouth, N. H., photographed these snow-laden branches in New York City, using a 2¼ x 2¼ Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, through a green filter, was 1/100 second at *f*/10, and Kodak Super-XX film was used. *Winter* is a straight print from the negative, without darkroom manipulation. Hechenberger is a commercial artist who uses photography extensively in connection with his work.

### PAGE 89

Even so simple a subject as a handful of marbles created an intriguing photographic problem for John E. Blinn of Brooklyn, N. Y. He arranged the marbles—borrowed from an old collection—on black velvet, and lighted them with three 150-watt spots. When he peered into the groundglass to focus, he saw several tiny columns of smoke rising from his layout! It seems the marbles were acting as magnifiers, and starting little fires in the velvet. Blinn patiently proceeded to extinguish them with an eyedropper, and finally got his shot. He used a 3¼ x 4¼ Zeiss Maximar Model B camera with a 5¼-inch Zeiss Tessar *f*/4.5 lens, and exposure was six seconds at *f*/32 on Kodak Super-XX film.

### PAGE 90

*Splashing* is the work of Urs Fred Hünerwadel of Basel, Switzerland, who made it at the Lake of Thun with a 2¼ x 2¼ Rolleicord and 75-mm Zeiss Triotar *f*/3.5 lens. Hünerwadel, who is a professional photographer and camera repairman, used his wife for a model, and his exposure was 1/100 second at *f*/8. A light-yellow filter was on the lens, and film was Kodak Plus-X.

(*Continued on page* 212)


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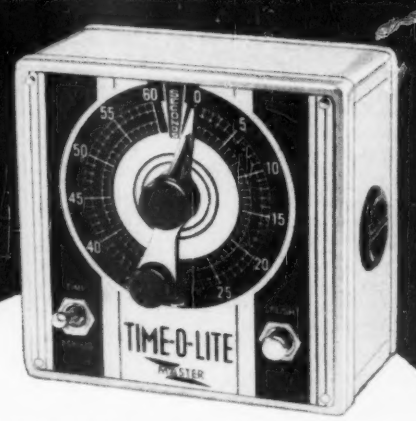


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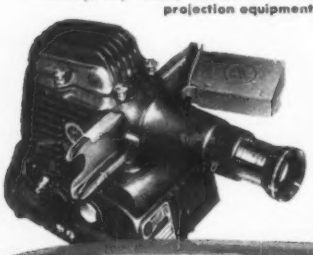

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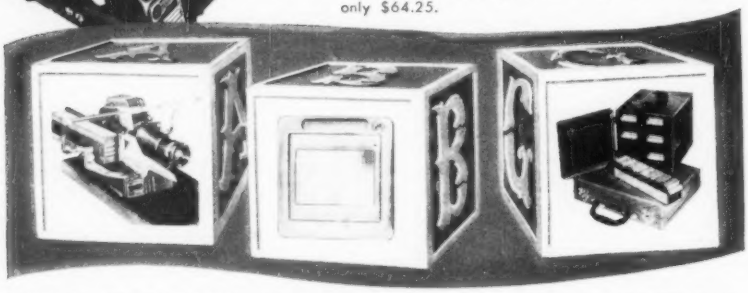

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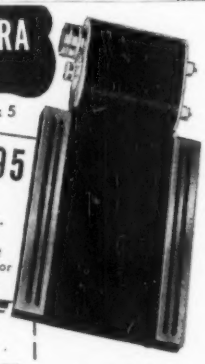

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**PAGE 91**

Spontaneous exuberance is caught in this informal beach portrait by Ben DeBrocke of Jackson Heights, N. Y. He made it with a 4x5 Graflex Model D, equipped with an 8¼-inch Goerz Dogmar *f*/4.5 lens. Exposure was 1/50 second at *f*/16 on Kodak Super-XX film. His model, lovely Anne Tice, covered her face with a thin film of grease to make the water drops stand out sharply.

**PAGE 92**

Edwin Boyd Johnson, who lives in Mexico City, made this photograph of a bull-ring with a 2¼x3¼ Speed Graphic equipped with a 101-mm Graflex Optar *f*/4.5 lens. His exposure was 1/100 second at *f*/22, and film used was Kodak Super-XX.

**PAGE 93**

Professional photographer Archibald Fukutomi of Wailulu, Hawaii, saw a bunch of drinking straws beautifully lighted by an overhead sun while he was on a picnic. Remembering the impression he received, he recreated the setup with carved wooden figures, and the result was *Straw Mountain*. He used a 4x5 Speed Graphic with a 5-inch Kodak Anastigmat *f*/4.5 lens. Exposure, with light from the sun only, was 1/100 second at *f*/16, and film was Kodak Super-XX.

**PAGE 94**

*March on Wall Street*, the title of Ernst Ebbefeld's photograph of New York's financial district, is a play on words. The picture was taken in the month of March, and Ebbefeld wanted to convey an almost military feeling in the way the office workers advance on their objective. His camera was a 2¼x2¼ Rolleiflex which has a 75-mm Zeiss Tessar *f*/3.5 lens. On Kodak Super-XX film, exposure was 1/50 second at *f*/5.6. The photographer straightened distorted vertical lines in the picture by tilting the enlarger easel during printing.

**PAGE 95**

Edward F. Marston of London made this picture of Trafalgar Square in the British capital with a 2¼x2¼ Zeiss Super Ikonta B, which has an 80-mm Zeiss Tessar *f*/2.8 lens. He stopped down to *f*/22 in order to keep both background and foreground in good focus, and made a two-minute exposure, interrupted by covering the lens with a card when unwanted lights appeared. Film was Ilford HP-3, a fast panchromatic emulsion.

**PAGE 96**

Proving that some photographers will go to any lengths in the interest of their craft, Eric Wahleen of Everett, Wash., posed for *E-Yow!* himself. Probably he couldn't find a model willing to risk mayhem like this. Wahleen's camera was a 4x5 Speed Graphic with a 135-mm Graflex Optar *f*/4.7 lens. He used two No. 5 flashlamps, and exposure was 1/400 second at *f*/32 on Kodak Super Panchro-Press Type B film.

**PAGE 97**

On a camera club outing near Portland, Ore., William H. Grand photographed this inquisitive poodle checking a cameraman's shutter speed and aperture. He made the picture with a 4x5 Pacemaker Speed Graphic which has a 127-mm Kodak Ektar *f*/4.7 lens. Grand doesn't say whether the poodle checked his own exposure, which was 1/200 second at *f*/16. A No. 5 flashlamp was used for fill-in, and the film was Kodak Super-XX.

**PAGE 98**

While taking a series of farm pictures at Tyler Hill, Pa., Benn Mitchell recognized in the farmer's wife an excellent subject for a portrait. She agreed to pose for him, and he made *Keeping Up With the World* with his 2¼x2¼ Automatic Rolleiflex and 75-mm Zeiss Tessar *f*/3.5 lens. The farmer held a tinfoil reflector to bounce light from the window into shadow areas, and Mitchell's exposure was 1/25 second at *f*/8 on Kodak Super-XX film.

**PAGE 99**

Jack Stevens' *Springtime* was made at Borrego Springs, Calif., with a 3¼x4¼ Series D Graflex equipped with a 7½-inch Kodak Aero Ektar *f*/2.7 lens. Exposure was 1/100 second at *f*/4 on Kodak Ektacolor Type B film, and the transparency was made on Ektacolor print film. The Type B film, intended for use with artificial light, was used here with no conversion filter, as an experiment. Filtering was done when the transparency was made.

**PAGE 100**

*Potter's Hands* was made by W. C. Hungerford of Atascadero, Calif., using a 5x7 National One-Shot color camera equipped with a 12-inch Goerz Apochromat Artar *f*/9 lens, and loaded with Kodak Tri-X plates.

A CC6 filter was used on the lens, and appropriate A, B, & C-5 filters in the camera. Hungerford was his own model for the picture, and light came from three No. 3 flashlamps. Exposure was 1/25 second at *f*/22. This reproduction was made from a tri-chrome Carbro print.

The superb color representation of a basket of fresh peaches comes from K. D. Sacre of—you guessed it!—Atlanta, Ga. Mrs. Sacre's camera was a 4x5 Eastman View, which has a 203-mm Kodak Ektar *f*/7.7 lens. She photographed the luscious fruit on Kodak Ektachrome Type B film, through the yellowish No. 85 filter designed for daylight color work. She supplemented indoor daylight with blue floodlamps, and exposed for 6 seconds at *f*/22. Deft cross-lighting with the floods brought out the delicate texture of the peaches.

### PAGE 101

Excellent depth of field characterizes this study of two dancers at rest in the studio, made by Bob Willoughby of Los Angeles. His camera was a 4x5 Speed Graphic equipped with a 125-mm Kodak Ektar *f*/4.7 lens, and he used Kodak Ektachrome Daylight Type film. Existing daylight was the only illumination, and exposure was one second at *f*/19.

Pedro de Churruca, a commercial attache of the Spanish Embassy in Washington, made *Gateway* in Madrid, Spain, with a 35-mm Leica and 50-mm Leitz Summitar *f*/2 lens. April afternoon sunlight back-lighted the shot, and exposure was 1/40 second at *f*/4, on Ansco Color Daylight Type film.

### PAGE 102

With the co-operation of the U. S. Coast Guard Academy at New London, Conn., Bill Stahl of Jackson Heights, N. Y., got this remarkable shot of thirty sailboats at the Academy's pier. A crewman in each boat held a reflector with a No. 22 flashlamp, and at his signal, all of them fired the lamps. Stahl used a 4x5 Pacemaker Speed Graphic with a 5¼-inch Graflex Optar *f* 4.7 lens, and Kodak Ektachrome Type B film. Lens aperture was *f*/5.6 for the open-flash exposure, and he used an 81-E light balancing filter.

Kenneth M. McCombs of Los Angeles made *Apprentice Seaman* with a 5x7 Ansco View camera, which has a 4x5 back and a 10-inch Kodak Commercial Ektar *f* 6.3 lens. A No. 22B (blue-coated) flashlamp was used to fill shadow areas, and exposure was 1/25 second at *f*/11 on Kodachrome Daylight Type film.

### PAGE 103

On board an old yacht, Norvald Holen of Fredrikstad, Norway, found this skipper in almost the same position in which he appears in the picture. *Skipper* was made in Holen's studio with a 5x7 Kodak View camera which has a 450-mm Rapid Aplanat No. 3 *f*/3.5 lens. Daylight was supplemented with a mercury-vapor lamp, and exposure was ½ second at *f*/8 on Gevaert Panchromosa film.

### PAGE 104

Jacqueline Paul Roberts of Mexico City made this poignant picture of a poor Mexican child's fifth birthday party. She had been asked to make a formal portrait of the little girl, but stayed to look for the unusual and was rewarded with this unselfconscious shot. She made it with a 2¼x2¼ Automatic Rolleiflex and 75-mm Zeiss Tessar *f*/3.5 lens, and exposure was 1/50 second at *f*/8 on Kodak Super-XX film.

### PAGE 105

The nostalgic charm of early youth is preserved in *So Dear to My Heart* by Maxine Jones of Canton, Ohio. Her daughter and nephew were her models, and Mrs. Jones used a 2¼x2¼ Kodak Reflex camera with an 80-mm Kodak Anastar *f*/3.5 lens. The early morning sunlight came from behind the subjects, and a medium-yellow filter and pictorial diffusion disk were used together on the lens. Exposure, on Kodak Super-XX film, was 1/50 second at *f*/11.

### PAGE 106

Jack Manning of Kew Gardens, N. Y., made *Insect Researcher* in the laboratories of the Gulf Refining Co. in Pittsburgh. Because he wanted to show the face of the girl as well as the work she was doing, he asked her to anesthetize the insects so they would remain motionless. Exposure was 1/100 second at *f*/16 on Ansco Supreme film, with three flashlamps. Manning's camera is a 2¼x2¼ Automatic Rolleiflex which has a 75-mm Zeiss Tessar *f*/3.5 lens.

(*Continued on page* 214)

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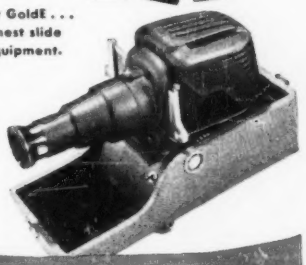

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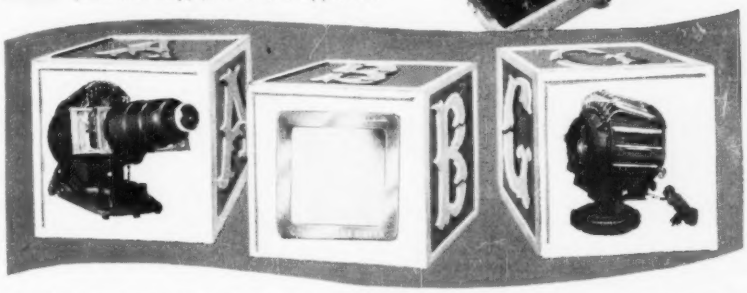

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**PAGE 107**

O. E. Romig of Pittsburgh noticed these skaters at Schenley Park in his city and made several attempts to catch interesting patterns of figures and shadows. He selected this negative as the best, but it was thin and flat. To build up contrast, he made a projection positive on Translite film, then a contact print. He took the shot with a 2¼x2¼ Zeiss Super Ikonta B with an 80-mm Zeiss Tessar *f*/2.8 lens. Exposure, through a medium-yellow filter, was 1/100 second at *f*/8, and film was Kodak Plus-X.

**PAGE 108**

This airborne young man was photographed by Lionel J. Tidridge of Windsor, Ontario, who used a 2¼x2¼ Automatic Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens and Kodak Super-XX film. A medium-yellow filter helped darken the sky for the cloud effect, and exposure was 1/500 second at *f*/5.6. "The models were extremely cooperative!" Tidridge remarks.

**PAGE 109**

The young kite-flyer in John Gajda's picture is his son Robert. *Going Up* was made with a 2¼x2¼ Automatic Rolleiflex which has a 75-mm Zeiss Tessar *f*/3.5 lens. A medium-yellow filter helped Gajda, who lives in Detroit, obtain the cloud effect he wanted. He prefocused on one spot, and when Robert reached it, he shot at 1/250 second with an aperture of *f*/8. His film was Kodak Super-XX.

**PAGE 110**

Not satisfied with any photographs of jet aircraft he had seen, Robert B. Roe of Stony Brook, N. Y., set about making this picture which he feels conveys a real sense of speed. The camera he used was a 2¼x2¼ Zeiss Super Ikonta B with an 80-mm Zeiss Tessar *f*/2.9 lens. Exposure, through a medium-yellow filter, was 1/100 second at *f*/11 on Kodak Plus-X film.

**PAGE 111**

A regatta under the sponsorship of the Grosse Pointe Yacht Club in Detroit gave J. Elwood Armstrong the opportunity for this effective sailing picture. He took it from a speedboat, using a 2¼x2¼ Automatic Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, through a light-green filter, was 1/500 second at *f*/6.3, and film was Kodak Super-XX.

**PAGE 112**

Celebrated "cheesecake" photographer Peter Gowland of Los Angeles made *Shadow Stockings* at Paradise Cove, Calif., with a 2¼x2¼ Automatic Rolleiflex and 75-mm Zeiss Tessar *f*/3.5 lens. The model held a fish net so that its shadow was cast across her legs. Exposure, through a light green filter, was 1/250 second at *f*/8 on Kodak Super-XX film.

**PAGE 113**

An interesting experiment in light refraction is likewise a fine composition in *Light Benders* by John T. Sipes of Detroit. He made it with a 2¼x2¼ Kodak Medalist, which has a 100-mm Kodak Ektar *f*/3.5 lens. Daylight falling through a Venetian blind made the pattern in the glassware, and exposure was one second at *f*/22 on Kodak Super-XX film.

**PAGE 114**

In the Oetztaler Alps of Austria, August Bommer of Zug, Switzerland made *Mountains in the Sky*, using a 35-mm Leica II with a 50-mm Leitz Elmar *f*/3.5 lens. The peak in the distance is the Similaun, nearly 12,000 feet high. Bommer's exposure, through an orange filter, was 1/25 second at *f*/8, on Kodak Plus-X film.

**PAGE 115**

George Cserna of New York framed the famous Matterhorn interestingly in this shot made at Zermatt, Switzerland. Cserna used a 2¼x2¼ Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens, and a light yellow filter. His object was to see this much-photographed peak in a new way. Exposure was 1/100 second at *f*/11 on Kodak Super-XX film.

**PAGE 116**

Louis W. Geier of New Orleans caught this University of Virginia tennis player putting a "whammy" on the ball during the Sugar Bowl tennis matches there last winter. His camera was a 4x5 Speed Graphic with a 135-mm Graflex Optar *f*/4.7 lens. A shutter speed of 1/1000 second was used to arrest motion, and the diaphragm setting was *f*/5.6. Geier used Kodak Tri-X Panchromatic film.

**PAGE 117**

Electronic flash enabled Jules Alexander of New York to stop two cats and a ball in

(*Continued on page* 216)

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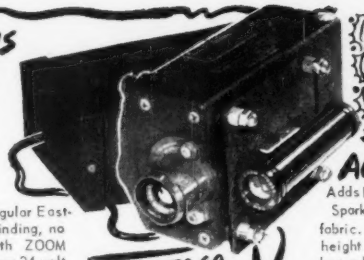

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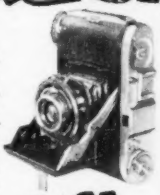

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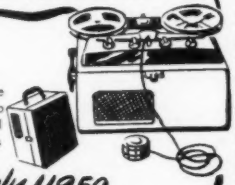

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mid-air for this picture. It was made with a 5x7 Ansco View camera with 12-inch Kodak Commercial Ektar *f*/6.3 lens. "The poor cat was thrown all over the studio to get shots of it in various positions," writes Alexander. Two flash units furnished light, and the aperture was *f*/22, with Kodak Super-XX film. Two negatives of the same cat were printed together.

**PAGE 118**

Bored with an uneventful wedding assignment, free-lance photographer Joyce R. Wilson of San Diego, Calif., kept her eyes open for the unusual shot, and found this little girl sniffing the bride's bouquet. She made this picture with a 4x5 Pacemaker Speed Graphic and 5-inch Kodak Ektar *f*/4.7 lens, on Kodak Super-XX film. Exposure was 1/25 second at *f*/4.7.

**PAGE 119**

*Greg* by Jack Stump of Los Angeles, began by being a child fashion shot, but turned into an informal portrait. Stump's camera was a 4x5 Graphic View with a 203-mm Kodak Ektar *f*/7.7 lens, and he used Kodak Panatomic-X film. Exposure under hazy sunlight was 1/10 second at *f*/16.

**PAGE 120**

Robert Evan Wiles of Springfield, Mass., made *Sudsy* during a shooting session of the Photographic Group of the Springfield Artists' Group, using a 2¼x2¼ Ansco Reflex camera with an 83-mm Wollensak Anastigmat *f*/3.5 lens. A 500-watt spot, with a bank of fluorescent lamps for fill-in, furnished light, and exposure was 1/25 second at *f*/3.5. Wiles used Ansco Supreme film.

**PAGE 121**

A building cleaner in Hoboken, N. J., attracted the eye of Morton Strauss of New York City, who made this picture with a 2¼x2¼ Zeiss Ikoflex which has an 80-mm Zeiss Tessar *f*/2.8 lens. Strauss had to dodge Hoboken's traffic to get the right angle for his shot, and exposure was 1/100 second at *f*/8 on Kodak Plus-X film.

**PAGE 122**

Tom Fujita of Chicago made this picture of an evening baseball game in Evanston, Ill., using a 5x7 Deardorff Commercial View camera with a 4x5 back and 7-inch Aero Ektar *f*/2.5 lens. Only the normal field floodlights supplemented the fading daylight, and exposure was ½ second at *f*/4 on DuPont High Speed Pan Type 428 film.

**PAGE 123**

At a basketball game in the University of Wisconsin fieldhouse at Madison, Arthur M. Vinje caught six players in the air for this spectacular shot. Electronic flash units at the corners of the court furnished light, and exposure was for the duration of the flash, with an aperture of *f*/11. Vinje used Kodak Super Panchro-Press Type B film in a 4x5 Pacemaker Speed Graphic which has a 127-mm Kodak Ektar *f*/4.7 lens.

**PAGE 124**

A windmill dominating level fields near Santa Ana, Calif., gave Harry F. Tepker of Venice, Calif., this interesting horizontal composition. He made the picture with a 4x5 Anniversary Speed Graphic and 3½-inch Graflex Optar *f*/4.5 lens. Exposure, on Kodak Super-XX film, was ½ second at *f*/32, through a medium-yellow filter.

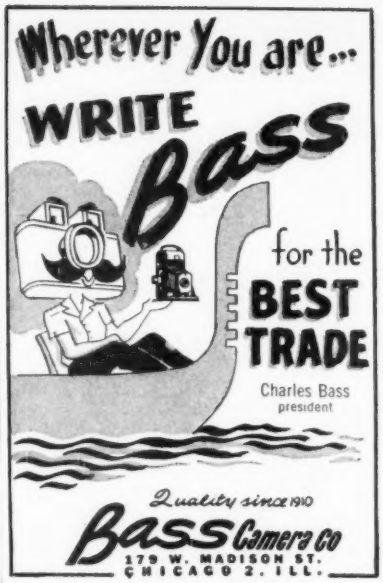
*Mural* is the work of Fred Swartz of Los Angeles. The side panels were made from a single negative, printed four times on each side, and the central figure was printed from a solarized negative. The model for the panels was posed behind a canvas drop, and lighted with spots and floods. The darkest areas on the print are those in which she was closest to the canvas. Swartz used a 4x5 Graphic View camera with a 5½-inch Graflex Optar *f*/4.7 lens, and Kodak Super-XX film. Exposure was 1/25 second at *f*/8.

**PAGE 125**

Georg Loeffler of Bad Nauheim, Germany, made this unusual photograph through a kitchen window with a boiling kettle furnishing steam which clouded the glass. He used a 2¼x2¼ Agfa Isolette camera with an 85-mm Apotar *f*/4.5 lens. Exposure was 1/50 second at *f*/11 on Kranz film.

**PAGE 126**

Peter Gowland of Los Angeles found famous photographer Arthur "Weegee" Fellig on Zuma Beach, Calif., with model Maila Nurmi, who has a 19-inch waistline, and couldn't resist the temptation to make this picture. He used a 2¼x2¼ Automatic Rolleiflex with a 75-mm Zeiss Tessar *f*/3.5 lens, and exposure was 1/100 second at *f*/8 on Kodak Super-XX film.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# Prize Winners

### COLOR

(*Continued from page* 127)

Calif.; "Nocturne" by James L. Keister, Silver Spring, Md.; "Study" by Joe E. Kennedy, Tulsa, Okla.; "Hot Saws in Action" by Fred G. Korth, Chicago; "Double Exposure" by Arthur Langford, Davenport, Iowa; "Color Study" by Wellington Lee, New York; "Triad" by Weston Craig Lee, Bountiful, Utah; "Lunchtime" by Weston Craig Lee, Bountiful, Utah; "The Golden Mountain" by Laurence R. Lowry, Malden, Mass.

"Sunset at Gayhead" by Laurence R. Lowry, Malden, Mass.; "Apprentice Seaman" by Kenneth M. McCombs, Los Angeles; "Vacation Mood" by Dick McConnaughey, San Antonio, Tex.; "Twilight" by Daniel A. Mairs, Durham, N. C.; "Frog in a Pond" by Ken Middleham, Riverside, Calif.; "Nude" by Benn Mitchell, New York; "Night Lights" by Peter L. Powrie, Durban, Natal, S. Africa; "Adventures in Good Eating" by Bob Richardson, Aurora, Ill.; "Impressionist Portrait" by Robert H. Rolofson, Jr., Los Angeles; "Peaches" by K. D. Sacre, Atlanta, Ga.

"Reflections" by Jessie Sigler, Chicago; "U. S. S. Shields at Sea" by Les Sipes, Walnut Creek, Calif.; "Harvey" by Paul S. Somogy, Massilon, Ohio; "Moonlight Regatta" by Bill Stahl, Jackson Heights, N. Y.; "Rebound" by Carl Stapel, Appleton, Wis.; "Springtime" by Jack Stevens, San Diego; "Refinery Fire" by William W. Walker, Los Angeles; "Sandlot, Southern Style" by Sam Wetmore, Birmingham, Ala.; "Experiment Perilous" by Bob Willoughby, Los Angeles; "Rest Period" by Bob Willoughby, Los Angeles.

### BLACK & WHITE

(*Continued from page* 127)

ing" by Urs Hünerwadel, Basel, Switzerland; "Bull Ring, Mexico" by Edwin Boyd Johnson, Mexico, D. F., Mexico; "So Dear to My Heart" by Maxine Jones, Canton, Ohio; "Birds in Winter" by Georg Loeffler, Bad Nauheim, Germany; "Insect Researcher" by Jack Manning, Kew Gardens, N. Y.; "Trafalgar Square" by Edward F. Marston, London, England; "Sand Sprite" by Sarah Martin, Rockwood, Mich.

"Keeping Up with the World" by Benn Mitchell, New York; "Ducklings" by Nelson H. Renick, St. Louis; "Jets" by Robert B. Roe, Stony Brook, N. Y.; "Skaters" by O. E. Romig, Pittsburgh, Pa.; "Ballerina" by William S. Rose, Chicago; "Light Benders" by John T. Sipes, Detroit; "Museum" by William Spicer, Cincinnati; "Over the Top" by Richard E. Stockwell, Yonkers, N. Y.; "Spring Cleaning" by Morton Strauss, New York; "Greg" by Jack Stump, Los Angeles.

"Mural" by Fred Swartz, Los Angeles; "Sentinel" by Harry F. Tepker, Venice, Calif.; "Going Down" by Lionel J. Tidridge, Windsor, Ont., Canada; "Rainy Day" by Arnold M. Tolchin, Chicago; "Rebound" by Arthur M. Vinje, Madison, Wis.; "E-Yowl" by Eric Wahleen, Everett, Wash.; "Sudsy" by Robert Evan Wiles, Springfield, Mass.; "Member of the Wedding" by Joyce R. Wilson, San Diego; "Tabletop" by Howard A. Wolf, Chicago.

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(Listed alphabetically)

"Trail of the Mail" by Robert W. Allen, El Segundo, Calif.; "The Guardians of the Law" by Ludwig Bernauer, Basel, Switzerland; "Scarcer by the Foot" by A. Aubrey Bodine, Baltimore, Md., "Topsy Turvy World" by Robert W. Breland, Colorado Springs, Colo.; "Farewell to a Holiday" by John H. Campbell, Costa Rica, C. A.; "Martian Girl" by Bob Cox, Pasadena, Calif.; "Cleaning Streets" by Toso Dobac, Zagreb, Jugoslavia; "Tidbits" by A. Dawson, Manchester, England; "Production for Defense" by David Darvas, Cleveland, Ohio; "Fly Ball" by Ben DeBrocke, Jackson Heights, N. Y.; "My Turn" by Bob Doty, Dayton, Ohio.

"Wreck at Night" by Bob Doty, Dayton, Ohio; "Penn Station Archway" by Ernst Ebbefeld, Jackson Heights, N. Y.; "All Eyes" by Sam Falk, New York; "Bud" by Jack Fields, Colorado Springs, Colo.; "The Exhibitionists" by Howard E. Foote, New York; "Too High" by Jack Frank, New York; "45th and Broadway" by Stan Garnett, Jr., New York; "Carefree" by Peter Gowland, Los Angeles; "Calf Scramble" by William H. Grand, Portland, Ore.; "Carnival" by Frank J. Heller, Bartlesville, Okla.

"Bacchanale" by Fritz Henle, New York; "The Perfect Students" by Robert Herrmann, San Diego; "The Speaker" by Charles H. Johnson, Kearny, N. J.; "The Whetted Appetite" by Janet Konkle, Grand Rapids, Mich.; "Shower Waifs" by Janet Konkle, Grand Rapids, Mich.; "Street Sweeper" by Dr. K. L. Kothary, Bombay, India; "Pretty in a Net" by Gunnar Larsson, Stockholm, Sweden; "Under the Brooklyn Bridge" by Wellington Lee, New York; "Light and Shadow" by Werner Luchinger, St. Gallen, Switzerland; "Race You for It, Pal" by Carl Mansfield, Steubenville, Ohio.

"Winter Idyll" by Clifford Matteson, Williamsville, N. Y.; "Vienna Waltzes" by Peter Michael Michaelis, Hamburg, Germany; "Spinning Concrete Pipe" by Ken Middleham, Riverside, Calif.; "Flight" by Benn Mitchell, New York; "After Snow" by Roppei Mizuno, Higashi-ura, Japan; "Sea Goddess" by Lorin D. Norcross, Santa Barbara, Calif.; "Consecration" by Errol A. Nyss, Calcutta, India; "The Field" by Masatake Onizuka, Takarabe-Sogun, Japan; "Glads" by Vernon E. Pettet, Lincoln, Neb.; "Freedom of the Press" by Victor A. Quin, Albuquerque, N. M.

"The Bay" by James D. Reade, Clinton, Iowa, "The Goat Man" by T. C. Reese, Water Valley, Miss.; "Nude" by Nelson H. Renick, St. Louis; "The Loser, Winter Storm" by Harry B. Richards, Burlington, Vt.; "Peek-A-Boo!" by John and Mary Riley, Lexington, Ky.; "Happy Birthday" by Jacqueline Paul Roberts, Mexico, D.F., Mexico; "Pittsburgh Steel Yard" by O. E. Romig, Pittsburgh, Pa.; "Ski Devil" by Reid Rowland, Sun Valley, Idaho; "Hot Spot" by Justin H. Savage, St. Louis; "Fireboat" by Josef Scaylea, Seattle.




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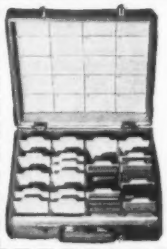

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"The Great Moment" by Martin Holm, Stockholm, Sweden; "Returning Home" by Lim Theng Hoon, Johore, Malaya; "Egg Candling" by William N. Hopkins, Des Moines, Iowa; "The 38th Room" by Allan L. Horvath, Dayton, Ohio; "Far Horizons" by Allan L. Horvath, Dayton, Ohio; "Rainy Outlook" by William L. Klender, Baltimore, Md.; "It's a Long Way" by King Ko, Taipeh, Free China; "The Auctioneer" by Janet Konkle, Grand Rapids, Mich.; "Spectator" by Wesley L. Kreenung, South Pasadena, Calif.; "Bachelor" by Ron Laidlaw, London, Ont., Canada.

"What Happened?" by Don Laskey, Grand Rapids, Mich.; "Beauty and Flute" by Wellington Lee, New York; "The Avian" by Milton J. Lewis, Jr., Inglewood, Calif.; "Summer Sail" by Meyer Liebowitz, New York; "Solarized Sphinx" by John McCormick, La Jolla, Calif.; "With the Greatest of Ease" by Donald McGartland, Peoria, Ill.; "Mamba" by Dynecourt Mahon, New York; "Solarized Nude" by John Malloy, Grand Rapids, Mich.; "Low Key Study" by John Malloy, Grand Rapids, Mich.; "Intermission" by Jack Manning, Kew Gardens, N. Y.

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(Continued on page 220)

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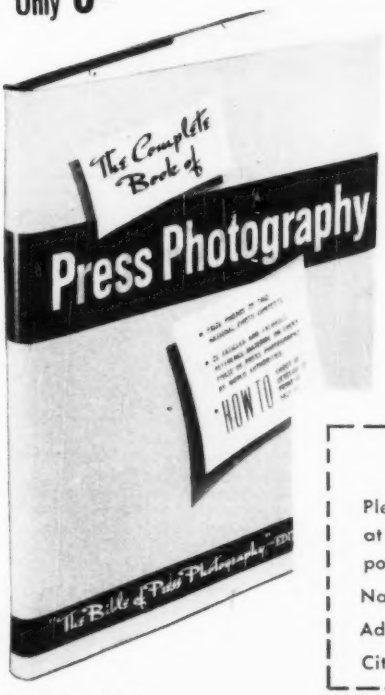


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| 1952 Rolleicord III f/3.5 | 136.75 |
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| 1952 Synchro Rolleiflex f/3.5 Tessar | 282.50 |
| 1952 Synchro Rolleiflex f/2.8 Tessar | 327.00 |

**Trade up your present Rollei for a synchro model**

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|---|---|---|
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| Cine Pathe, new model | 395.00 | |
| Cine Special II f/1.9 Ektar | 960.00 | 750.00 |
| Auricon sound camera | 695.00 | 595.00 |
| Auricon Pro, 200 ft. cap. | 1,597.50 | |

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| | New | L. New |
|---|---|---|
| 2¼x3¼ Century Graphic | 109.00 | 89.00 |
| 2¼x3¼ Crown Graphic | 186.00 | 139.00 |
| 2¼x3¼ Speed Graphic | 228.00 | 179.00 |
| 4x5 Crown Graphic | 182.50 | 139.00 |
| 4x5 Speed Graphic | 227.00 | 179.00 |

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|---|---|
| 4x5 Super Technika w/o RF, 5" Ektar in Comp. Rap. | 249.00 |
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| w/150mm Xenar f/4.5 ctd. in Comp. synch. | 376.90 |
| w/above — 90mm wide a. Angulon | 450.05 |
| w/both above — 24cm Tele-Xenar | 607.71 |
| 5x7 Super Technika, RF, no lens | 449.75 |
| 65mm f/6.8 W.A. Angulon in Comp. Synch., 2¼x3¼ | 54.25 |
| 9cm ditto for 4x5 | 58.15 |
| 135mm Xenar f/4.7 ctd. Fl. | 52.75 |

| | Barrel | Compu |
|---|---|---|
| 240mm Tele Xenar f/5.5 | 82.43 | 107.25 |
| 300mm Tele Xenar f/5.5 | 112.53 | 149.22 |
| 360mm Tele Xenar f/5.5 | 138.78 | 183.55 |

**Other lenses available, cpld. by our technician**

**ZEISS CAMERA DEPT.**

| | New | L. New |
|---|---|---|
| CONTAX IIA, T-ctd. f/2. Sonnar | 385.00 | 279.00 |
| SUPER IKONTA B, f/2.8 ctd. Tessar, Synchro. | 234.00 | 159.00 |
| 35mm Biogon, for IIA, f/2.8 | 260.00 | |
| 35mm Biogon for II & III, f/2.8 | 234.00 | 119.00 |
| 85mm f/2. Sonnar | 289.00 | 149.00 |
| 135mm f/4. Sonnar | 198.00 | 109.00 |

**KINE EXAKTA Cameras**

| | |
|---|---|
| KINE EXAKTA VI, w/auto. Diaphragm, f/3.5 Tessar. Just arrived! New shipment! | 227.50 |
| KINE EXAKTA V, f/3.5 ctd. Zeiss Tessar | 199.50 |
| EXAKTA V, f/2 Schneider Xenar | 227.50 |
| EXAKTA V f/2 Zeiss Biotar | 313.75 |
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| Exakta f/2. Biotar | 179.50 |
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| 180mm f/5.5 Schneider Tele-Xenar | 96.65 |
| 240mm f/4.5 Schneider Tele-Xenar | 158.85 |
| 300mm f/5.5 Schneider Tele-Xenar | 145.78 |
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| Bellows Attachment | 49.50 |

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## *Calendar of* photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

**Eighth Chicago International Color Slide Exhibit* Chicago Color Camera Club, Chicago, Ill.**

On exhibit at Museum of Science & Industry Nov. 10-11-17 & 18 at 2:30 P.M.

**12th International Photographic Salon of Japan 1952*, All Japan Association of Photographic Societies and The Asahi Shimbun Press, Tokyo, Japan.**

Closes Nov. 15.
No entry fee, four prints and six color slides allowed.
On exhibit at Galleries of Mitsukoshi, Tokyo, Japan, Jan. 15 through 22, 1952.
For information and entry blanks write Salon Sec'y, the 12th International Photographic Salon of Japan, Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

**Series of Three Color Print Competitions*, Color Division of the Photographic Society of America, Philadelphia, Pa.**

Closing dates, Nov. 20, 1951, Feb. 20, 1952, May 20, 1952.
No entry fee required for Color Division members. All others $1 for series of three or $.50 for each contest. Four prints allowed.
For information and entry blanks write Contest Director W. H. Savary, R.D. No. 2, Box No. 221, Plainfield, New Jersey.

**15th Milwaukee International Exhibition of Photography and the 2nd International Exhibition of Color Stereo Slides*, The Photo Pictorialists of Milwaukee, Wisconsin.**

Closes Nov. 24.
Entry fee $1 for four entries in each class.
On exhibit at the Layton Art Gallery, 758 N. Jefferson Street, Milwaukee, Wis., from Dec. 6, 1951, to Jan. 7, 1952.
For information and entry blanks write Robert J. Lauer c/o Milwaukee Glove Company, 807 South 14th Street, Milwaukee 4, Wis.

**First New York State Museum Salon of Nature Photographs, New York State Museum, Albany, New York.**

Closes Nov. 25.
No entry fee, four prints allowed.
(No birds or mammals as these subjects are included under separate exhibits.)
On exhibit at New York State Museum Dec. 1 through Jan. 31, 1952.
For information and entry blanks write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

**First Wind and Sun Photographic Exhibit*, Wind and Sun Council of Camera Clubs and Desert Magazine, Palm Desert, Calif.**

Closes Dec. 3.
Entry fee $1, four prints (all on desert subjects) allowed.
On exhibit at Palm Desert Art Gallery from Dec. 9 to 16.
For information and entry blanks write Ernest Vaughan, Box 856, Twenty-nine Palms, Calif.


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**5th Cuban International Exhibition of Photography and Color Slides*, Club Fotografico De Cuba, Habana, Cuba.**

Closes Dec. 4.
Entry fee $1, four prints and/or color slides allowed.
On exhibit at gallery of Club Fotografico De Cuba from Dec. 14 through Jan. 11, 1952.
For information and entry blanks write Club Fotografico De Cuba, O'Reilly 366, altos, por Compostela, La Habana, Cuba.

**14th Annual Springfield International Salon of Photography*, The George Walter Vincent Smith Art Museum, Springfield, Mass.**

Closes Dec. 4.
Entry fee $1, four prints allowed.
On exhibit at The George Walter Vincent Smith Art Museum from Jan. 2 to Jan. 23, 1952.
For information and entry blanks write Salon Secretary, The Springfield International Salon of Photography, The George Walter Vincent Smith Art Museum, Springfield 5, Mass.

**17th Annual International Salon of Photography, The Des Moines Y.M.C.A. Movie and Camera Club, Des Moines, Iowa.**

Closes Dec. 8.
Entry fee $2.
On exhibit at Des Moines Y.M.C.A. from Jan. 1 to Jan. 21, 1952.
For information on entries and other matters write L. W. Faucett, Chairman, Salon Committee, Des Moines Movie and Camera Club, Y.M.C.A., 4th & Keosauqua, Des Moines, Iowa.

**7th Chicago International Exhibition of Nature Photography*, Chicago Natural History Museum, Chicago, Ill.**

Closes Jan. 14, 1952.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Chicago Natural History Museum, Chicago, during Feb., 1952.
For information and entry blanks write Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

**20th Minneapolis Pictorial and 4th Color Exhibition*, Minneapolis Council of Camera Clubs, Minneapolis, Minn.**

Closes Jan. 14, 1952, for Pictorial; Jan. 21, 1952, for color.
Entry fee $2 for four prints; $1 for four slides.
Prints on exhibit at American Swedish Institute, Feb. 3 to 17, 1952; slides at Benton Hall, Y.W.C.A., Feb. 12 & 14, 1952.
For information and entry blanks write Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

**The Royal Adelaide Exhibition Salon, The Adelaide Camera Club and the South Australian Chamber of Manufacturers, Adelaide, South Australia.**

Closes Jan. 26, 1952.
Entry fee $1, four prints allowed.
On exhibit at Centennial Hall, Adelaide, from March 7 to May 3, 1952.
For information and entry blanks write A. C. Willcox, Salon Secretary, The Royal Adelaide Exhibition, 12 Pirie St., Adelaide, South Australia.

**16th Philadelphia International Exhibition of Photography*, Miniature Camera Club of Philadelphia, Philadelphia, Penn.**

Closes Feb. 16, 1952.
Entry fee $1, four prints or slides allowed.
On exhibit at The Free Library of Philadelphia, Philadelphia, from March 8 to 30, 1952.
For information and entry blanks write Miss Marion C. Knight, Secretary, 1123 Harrison Street, Philadelphia 24, Pa.

**Third International Salon of Photography and Colour Slide Exhibition*, Worcestershire Camera and Cine Club, Worcester, England.**

Closes Feb. 20, 1952.
Entry fee and number of prints and/or slides on request.
On exhibit at the City Art Gallery, Worcester, from March 15 to April 5, 1952.
For information and entry blanks write C. J. Morrall Esq., Hon. Exhibition Secretary, 57, The Tything, Worcester, England.


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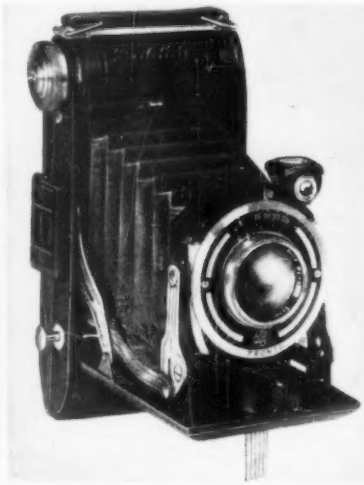
# trade notes and news

A TWIN LENS REFLEX camera is announced by Ponder & Best, Inc., 1230 S. Grand Ave., Los Angeles 15, Calif. The camera is the Isoflex, manufactured by the Ising Co., of Germany, and uses 120 or 620

film to produce 12 $2\frac{1}{4}$x$2\frac{1}{4}$ pictures. The Isoflex is synchronized for flash, and has an *f* 7.7 coated achromat lens, a focusing lens mount, and a double-exposure prevention device. Price of the camera is $18.95, and the flash attachment is $5.98 extra. For additional information write Ponder & Best.

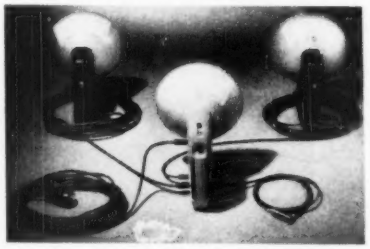
STEREO MOUNTS are offered by Emde Products, Inc., 2028 Stoner Ave., Los Angeles 25, Calif. The mounts are used with a jig provided in the kit. The jig provides accurate vertical and horizontal alignment, and correct interocular spacing. The masks are silver-surfaced, and have an area for data. Glass covers are included. Emde mounts are made in standard Stereo Realist size, and also in the European 24x28-mm size. They are packaged in boxes of 20, and sell for $3.50 per box. Write the manufacturer for additional information.

A NEW CAMERA, the Baldafix, is now available from Kling Photo Supply Corp., 235 Fourth Ave., New York 3, N. Y. The Baldafix is a folding camera taking 120 film, and produces eight $2\frac{1}{4}$x$3\frac{1}{4}$, or 16 $2\frac{1}{4}$x$1\frac{5}{8}$ pictures. The camera features a coated *f*/4.5 anastigmat lens, a flash-synchronized Pron-



tor double action shutter with speeds up to 1/200 second, built-in self-timer, eyelevel and reflex finders, body shutter release, leather bellows, and oversize film winding knob. Price is $39.50. For additional information, write Kling.

A COMPLETE B-C SYSTEM for advanced amateur and professional photographers is offered for the first time by Eastman Kodak Company, Rochester 4, N. Y. Known as the Kodak Ektalux System, this flexible installation offers an assortment of units capable of handling almost any problem in flash illumination. Basically, the system is comprised of the following units. (1) Kodak Ektalux Flasholder, which is the basic unit, is of a "saw grip" design, comprised of a cast-magnesium body in the form of a hand grip which contains the batteries, and a parabolic reflector. This reflector accepts either midget lamps or medium base lamps, and the proper cords for either solenoids, synchronized shutters or non-synchronized shutters. The midget lamps can be moved forward or back in the reflector to control the beam of light. A complete variety of mounting brackets is available for press, reflex, miniature, or folding cameras. The Flasholder shell contains, in addition to the batteries, two 150-mfd, 50 wv electrolytic condenser (one for the lamp circuit, and one for the solenoid circuit), limiting resistors, and space for two $22\frac{1}{2}$-volt flash batteries, or one $22\frac{1}{2}$-volt minimax battery and a dummy battery. There also are refinements which prevent arcing of flash shutter contacts while the capacitor surge is passing through them. Also, when extensions are plugged in, "trimming" resistors automatically switch out of the circuit. (2) Ektalux extension units, of saw grip design similar to the Flasholder. They also contain reflectors and accessory mounting clamps. Each extension unit has input and output sockets, and, like the Flasholder, will accept midget and medium base flash lamps. The bases for the extension units are flat, allowing them to stand upright on any level surface. In addition, each base has a standard tripod



socket. A 20-foot cord is supplied with each extension unit. (3) Extension unit clamps, which are felt-lined C-clamps, adjustable to any desired angle. (4) Extension cords, 20-foot long, terminating in bayonet connectors. In addition, there are three-foot cords, primarily designed for connecting Flasholder to press camera, but useful when it is desired to group two extensions. All electrical contacts are rhodium-plated. (5) Ektalux Solenoid, a special design for battery-capacitor use. It operates either push or pull, with shutters that have either long or short trigger throw. (6) Solenoid Adapters, special cords available to link either Graflex or Heiland solenoids with the Kodak Ektalux Flasholder. (7) Ektalux Remote Release, a 20-foot cord and switch which permits flash or non-flash operation of flash shutters, and non-flash operation of other shutters, by means of the solenoid on the camera, at distances up to 20 feet. Additional 20-foot cords can be connected for greater distances. (8) Ektalux Synchro-Switch, a unit providing external synchronization for non-flash, solenoid-operated shutters. It sets for either Class M or F lamps, and is accurately adjustable to fit the time lag of any particular solenoid and shutter. For prices, and to see units, visit your Kodak dealer. For a complete resume with specific discussions on this system, write Eastman Kodak Company, Editorial Service Bureau, Rochester 4, N. Y.

TWO NEW PAPERS are announced by Eastman Kodak Co., Rochester 4, N. Y. The new surfaces are Kodak Medalist Paper and Kodak Ektalure Paper. Medalist is available in white single-weight glossy (F); cream white double-weight fine-grained lustre (G); and in a new surface, smooth high lustre (J), which is white and double-weight. The paper is available in contrast grades 1 through 4, and takes readily to toning. The speed of the new paper is approximately equivalent to that of Koda-

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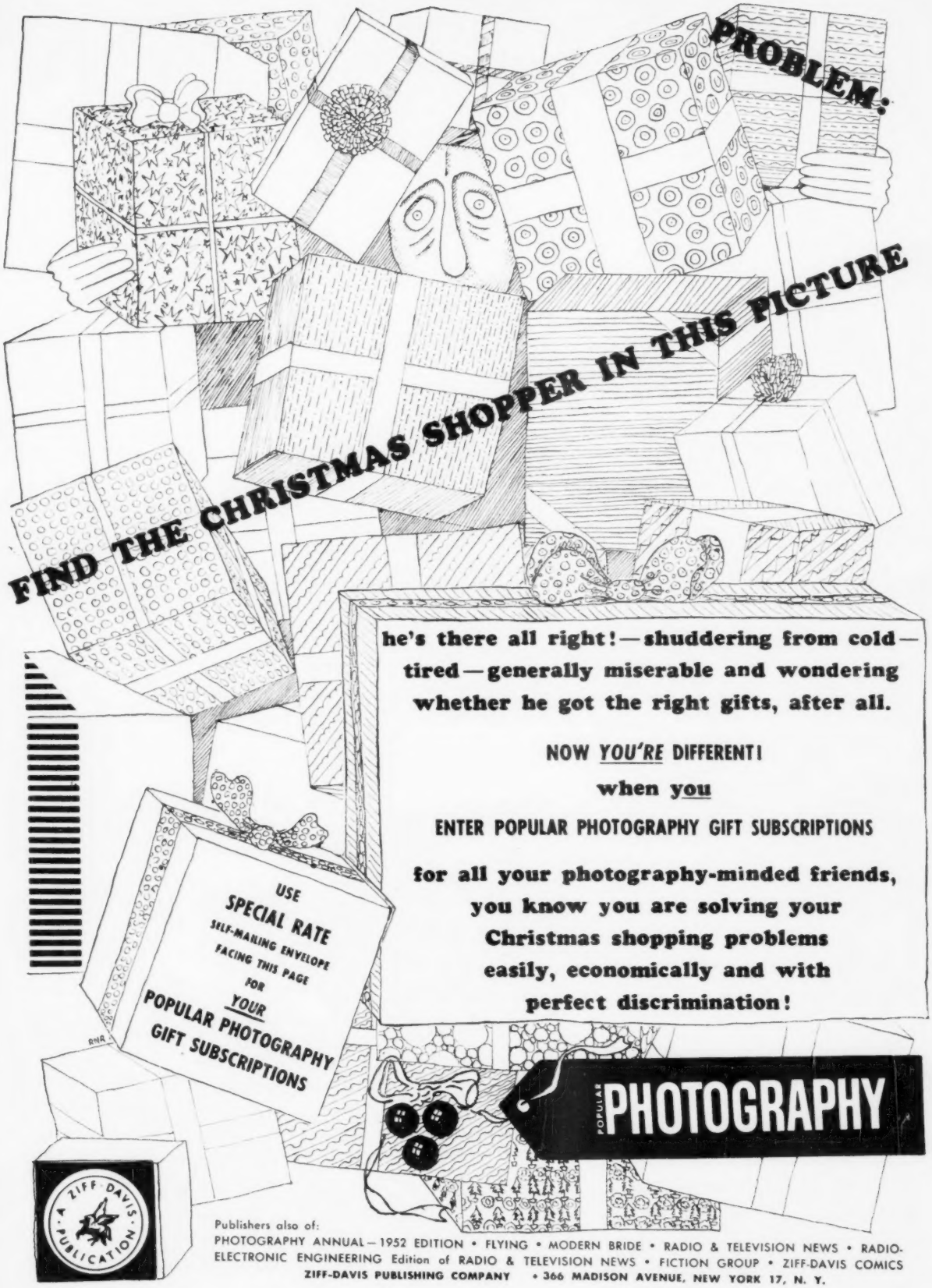


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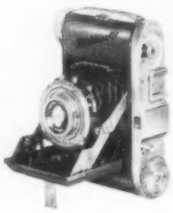

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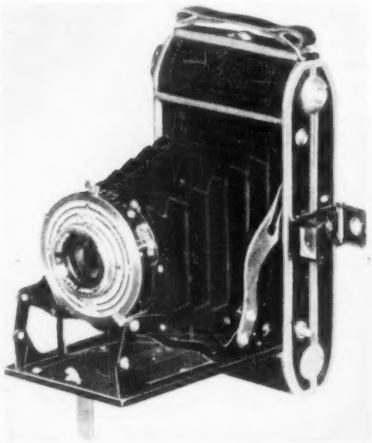
bromide, although with more warmth. The second new paper, Ektalure, is available only in surface G. It is intended primarily for use by portrait photographers, and is approximately 2½ times faster than Kodak opal. In addition to its speed characteristics, and its acceptance of toners, the new surface is very good for oil coloring. See your dealer for prices and additional information.

FERROTYPE PLATES are offered by Calumet Manufacturing Co., 2326 S. Michigan Ave., Chicago, Ill. The new plates are 18x24 inches, and are made of chrome-plated brass polished to a mirror finish. Each tin will glaze four 8x10 prints. For prices and additional information, write the manufacturer.

TWO NEW CAMERAS are available from Camera Specialty Co., 50 W. 29 St., New York 1, N. Y. The first is the 2¼x3¼ Presto, made by Wirgin Gebr. The Presto features an M-F fully synchronized Prontor-S shutter, with speeds from 1 to 1/250 second a coated



f/4.5 Schneider lens, an eye-level viewfinder, a built-in self-timer, a body shutter release, and a cable release socket. The camera uses 120 rollfilm, and will make eight standard 2¼x3¼ negatives, or 16 2¼x1⅝ negatives, with the use of masks. The folding Presto is priced at $41.95, plus tax.

The second new camera is the Edinex, also manufactured by Wirgin. This 35-mm camera uses regular cartridges, and features the M-F Prontor-S shutter, with speeds from 1

to 1/300 second, but with a coated, color corrected, f/2.8 Steinheil Cassar lens. Included also are an optical eye-level viewfinder and a built-in self-timer. Price is $39.95, plus tax. For additional information on both units, write Camera Specialty.

DARKROOM WORKERS are offered the Heat-a-Lite, a combination overhead light, heater, and air circulator. Manufactured by NuTone, Inc., Cincinnati 27, Ohio, the unit features a thermostatic control to keep darkrooms at an even temperature. For price and additional information, contact the manufacturer.

A RAPID FIXER, with hardener added, is announced by Eastman Kodak Co., Rochester 4, N. Y. Known as the Kodafix Solution, the concentrate requires only dilution with water to make either a print or film fixing bath. Available in concentrated form to make one gallon of working solution, the bath will sell for $1. See your dealer for additional information.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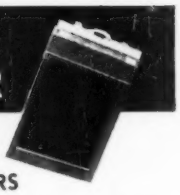

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A RETOUCHING KIT, containing a retouching pencil, a knife, an eraser, a tube of retouching leads, a sable brush, a sharpening stone, a bottle of Grey-Al retouching Dye, a bottle of Grey-Al Retouching Medium, and a package of cotton and toothpicks, all in a leatherette case, is offered by the V. & E. Manufacturing Co., P. O. Box 950 M, Pasadena 20, Calif. Known as the Venco Tec RT-3 Retouching Set, the unit is available from dealers. For additional information, write the manufacturer.

A SPECIAL PIECE of equipment, the Printfixer, manufactured by North American Photo Devices, Inc., and marketed by Franklin M. Morgan, 303 W. 42nd St., New York 18, N. Y., is now offered to processors. The Printfixer consists of a circular steel tank with a diameter of 18 inches and a small motor that keeps the fixing bath constantly flowing. It can fix up to 50 8x10 prints thoroughly in about 10 minutes. Price is $185, including F.E.T. Write Franklin M. Morgan for additional information.

A KIT designed to furnish inexpensive triangle lighting, the Victor Floodlite Kit, is announced by James H. Smith & Sons Corp., Griffith, Ind. The unit consists of three complete clamp-on heads, two deep-necked 10-inch reflectors, a cone shaped reflector, a No. 1 floodlamp, and two No. 2 floodlamps. Cords and handles are furnished. Price, including lamps, is $9.95. Write the manufacturer for additional information.

AN ELECTRIC STEREO VIEWER is offered by Keys Stereo Products, 8463 S. State St., South Gate, Calif. The new viewer con-

tains a transformer which allows the unit to be used with house current. The operating switch may be left in the on position at all times if desired. The new viewer provides for individual focusing of eyepieces. Price of the new viewer is $16.50. See your dealer or write the manufacturer for additional details.

A NEW LENS, the Angenieux P1, is now available for the Exakta 35-mm camera, according to the distributors of the camera, Exakta Camera Co., 46 W. 29th St., New York 1, N. Y. The new lens is a 90-mm, f 1.8 objective, coated, and supplied in a mount with duplicate diaphragm stops and distance settings in feet engraved on top and bottom. The P1 sells for $149.50. For additional information write Exakta Camera.

A CONTACT PRINTER for negatives up to 8x10 is offered by Alco Photo Supply Corp., 902 Broadway, New York 10, N. Y. The unit is designed with a split paten and spring pressure to assure uniform contact throughout the area of the picture. A heavy groundglass provides even diffusion of light. Strip steel bands are adjustable for masking, and a drop front allows dodging. The unit is made of plywood. Price is $50, including tax. Write Alco for additional details.

AN EYEPIECE designed for the Kine Exakta V Penta-Prism viewing port is available from Exakta Camera Co., 46 W. 29th St., New York 1, N. Y. The eyepiece slips over the rear window of the viewing device, shutting out glare and side reflections. In addition, a ground spectacle lens can be mounted in the piece for the convenience of photographers who wear eyeglasses. Price is $3.50. Write Exakta Camera for more information.

A NEW CAMERA, the Sinar Standard 4x5 view camera, is offered by Heitz & Lightburn, 150 W. 54th St., New York 19, N. Y. Unique construction allows full adaptation to all optical possibilities. The camera will accept lenses up to five inches in diameter, in almost any focal length. Two connection frame units with extreme swing, tilt, and shift capacity in any direction offer exceptional versatility. Leveling and setting controls with rough positioning, fine adjustment, and zero marks are provided. The


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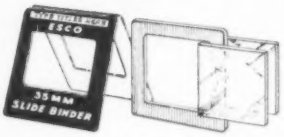


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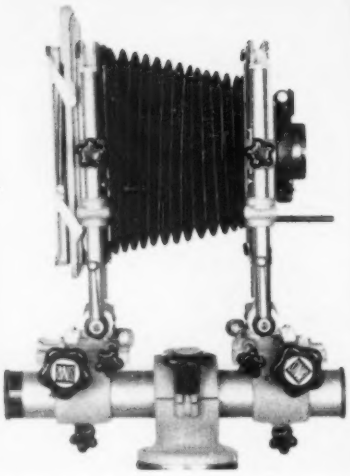

camera is adaptable to most photographic situations. Price is $360, and there is no excise tax. Lens is not supplied. Write Heitz & Lightburn for additional details.

NEWS NOTES: Heitz & Lightburn, 150 W. 54th St., New York 19, N. Y., has available moderate wide-angle lenses for 35-mm cameras. They are the new Alfinar 3.5-cm *f* 3.5 objectives. Write the distributors for price and full details.

Dormitzer Electric and Mfg. Co., 89 Brighton Ave., Boston 34, Mass., announces that all Synctron storage batteries are now unconditionally guaranteed for one year from the code date on the battery, except for physical damage and abuse. See your dealer for complete details.

Airequipt Manufacturing Co., Inc., New Rochelle, N. Y., announces that two new adapters are available for the Airequipt Automatic Slide Changer, in addition to the adapters previously available. The new adapters are for the following American optical projectors: MC, Performer 150, and Educator; in addition, Ampro 30A and 30D models. The price of $14.95 for the changer, adapter, and one 36-slide magazine remains the same. See your dealer for demonstration.

Exakta Camera Co., 46 W. 29th St., New York 1, N. Y., announces the second printing of *A Complete Guide to the Exakta V*, by George Berkowitz. The paper-bound copy is $1.50, and the cloth-bound edition is $2.50. See your dealer or write Exakta Camera.

John G. Marshall Mfg. Co., Inc., 167 N. 9th St., Brooklyn 11, N. Y., announces an addition to their line of photo oil colors. It is Air Force Blue. See your dealer for more information.

Bolsey Corp. of America, 118 E. 25th St., New York 10, N. Y., announces a pocket exposure guide of slide envelope construction. The guide provides data for use of eight films under natural, flash, or photoflood illumination. Price is 25 cents. See your dealer for details.

Exakta Camera Co., 46 W. 29th St., New York 1, N. Y., announces a 5-mm extension ring for 35-mm Exakta camera. A bayonet mount on one side of the ring fits the opening of the camera, and a reverse mount on the other side accepts the back of the lens mount. Price is $10. Write Exakta Camera for more details.

Sylvania Electric Products Inc., 1740 Broadway, New York 19, N. Y., offers a pocket-sized flash guide, called the Slide-A-Glide. The unit gives the proper aperture setting, flash distance, and shutter speed combination for type of film and flashlamp used. Price and additional details are available at dealers, or from Sylvania.

Eastman Kodak Co., Rochester 4, N. Y., has issued a guide for the snapshooter, called *Photo Tips for Simple Cameras*, available at dealers for 25 cents. The book is a simple, direct, and easy-to-understand work in "recipe form" to help the rank amateur in a step-by-step process of making good pictures.

A. B. C. Steel Equipment Co., makers of custom color prints, announces new offices at 666 Fifth Ave., New York 19, N. Y.

Charles Beseler Co., 60 Badger Ave., Newark, N. J., announces *Opaque Projection Practices*, a new publication dealing with the proper use of opaque projectors, and preparation of copy for this type of presentation. The book is free upon request from the company.


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## Tools and Techniques

(*Continued from page* 26)

of the meter enables the user to swing the desired scale into the indicator window. The remaining exposure variable, shutter speed, must necessarily remain fixed in a direct-reading instrument of this type. G-E selected 1/25 second as one that beginners who are interested in the Mascot's simplified approach would be most likely to favor. This corresponds to 16 movie frames per second. An accessory Scale Selector that comes with the Mascot meter enables the user to make direct readings with different exposure indexes than the four provided for and, in certain cases, at various other shutter speeds than 1/25 second. All in all, the Mascot is a step in the right direction, for it provides direct readings for popular cine color films (8 and 10 ASA) as well as for the ortho "chrome" films (50 ASA) which are used so widely in folding rollfilm cameras. However, a meter of this type intended for the 35-mm camera owner would have to be pegged to a faster shutter speed (preferably 1/100 second) to keep "camera shake" from spoiling picture quality.

**Odds & Ends.** Unlike the early model of the Italian Rectaflex camera which was synchronized for Class F flash lamps only, Rectaflex cameras now being distributed here by Director Products Corp. are internally synchronized for electronic flash (0 Ms.) as well as for Class M flash lamps—at all speeds. The Rectaflex Junior camera now available sells for less than $200 with f/2.9 Angenieux lens. The Junior model lacks only the Duo-Prism focusing mechanism of the standard model: you have to depend on the groundglass image alone for accurate focusing.

. . . If you use a blue "dip" or a blue-colored plastic shield in front of your flash reflector to balance clear white flashlamps for daylight color film, G-E suggests that you divide the guide number for the particular flash lamp by 1.4 to get the proper corrected guide number. The blue filter cuts out half of the effective light emitted by the lamp. Since the guide number system is based upon the squares of the distance and the f/-number, dividing by the square root of 2 (1.4) doubles the effective exposure. If you're allergic to decimals just use the regular guide number for the lamp and open up a full stop wider than the result you get from dividing it by the lamp-to-subject distance.

. . . Eight-mm amateur sound movies will be exposed at 18 frames per second rather than 24 frames if and when a proposed American Standard setting forth dimensions for magnetic sound tracks on 8-mm motion picture film is approved and published. Twenty-four frames per second will continue to be the professional standard for sound film and 16 frames for silent film, both professional and amateur.—


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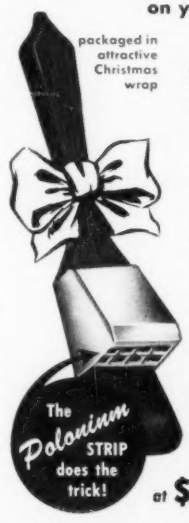


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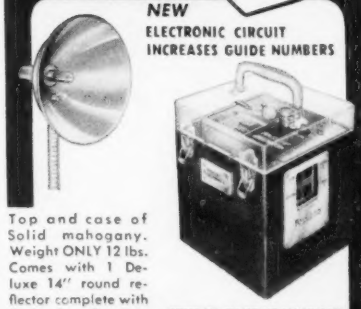

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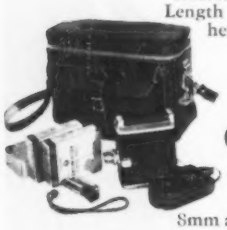

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# contests and markets

## CONTESTS

THE MONTANA CHAMBER OF COMMERCE announces a photography contest for black-and-white pictures of Montana scenery. A two-week dude ranch vacation is the first prize, a 7-day tour of Yellowstone Park is the second, a 7-day vacation in Glacier Park is the third, and 15 pieces of photographic equipment will be awarded to the runners up. The contest, open to all amateurs except members of the Montana Chamber of Commerce, runs from June 15 to December 1, 1951. All photographs entered must have been made between these dates. The pictures will be judged primarily on interest and pictorial appeal; photographic technique is secondary. A special "Kid's Division" is open to children of 12 years or younger. Any number of entries may be submitted but with each must be included an entry blank and sufficient postage if return is desired. For free entry blanks and to submit pictures, write The Montana Chamber of Commerce, Helena, Mont.

OAK CREEK CANYON-SEDONA CHAMBER OF COMMERCE announces its Second Annual International Color Competition for transparencies of any size taken in the Oak Creek Canyon-Sedona area and showing the beauties of Arizona's red rock region. Photographers all over the world are invited to join this contest which closes Nov. 30, 1951. A first prize of $200 in cash and seven honorable mentions will be awarded plus a special prize for the winner in the new stereo slide section. Stereo entries also are automatically eligible for the general prizes. All 1951 entries will be considered for use in the Oak Creek Canyon post card series. Free entry blanks may be obtained by writing to the Chamber of Commerce at Sedona, Arizona.

## MARKETS

THE INDEPENDENT PETROLEUM MONTHLY, publication of the Independent Petroleum Association of America, is looking for photographs suitable for cover presentation. As the publication is read by oil and gas producers in American oil fields, the material must reflect the petroleum industry from the field-source angle. Their desire is for sharp, contrasty pictures, preferably glossy, combining both artistic treatment of subject and modern oil field practice. The pictures are not to be used for advertising. Payment will be $10.00 on acceptance. Submissions and queries should be made to Frank B. Taylor, Editor, The Independent Petroleum Monthly, P. O. Box 1019, Tulsa 1, Okla.

ARGO SLIDES EXCHANGE is interested in purchasing 35-mm Kodachrome slides taken in foreign countries and having scenic, religious, and human interest. Write to J. Glie, Argo Slides Exchange, 62 William St., New York 5, N. Y.

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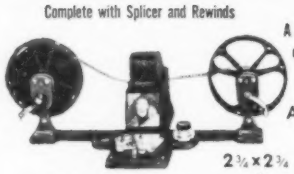

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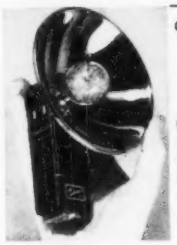

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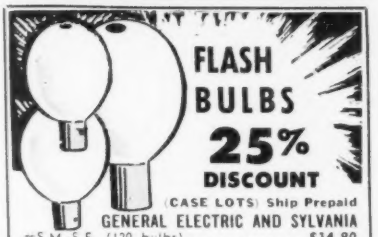

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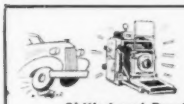
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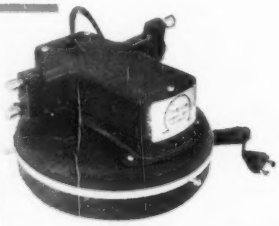

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